# Music & Letters

# A Quarterly Publication

Edited by
A. H. FOX STRANGWAYS

Price Five Shillings

Vol. XI. No. 4

October, 1930

### CONTENTS

	1.4. 25		A				PAGE
Editorial (Mrs. Shuldham Sh	aw)						315
The Tenor Voice			Edgardo	Card	ucci		318
Basque Wassailing Songs			R. A. Ga	llop			324
Music in Robert Bridges .			W. W. 1	Rober	rts		341
Borodin as a Symphonist			G. E. H.	Abra	aham		352
Aspects of Stravinsky's Wor	k.		A. H. Br	owne			360
The Cult of Archaism .			R. H. H	ull			367
Putting in the Expression			R. W. W	food			375
Master Thoinot's Fancy .			E. P. Ba	rker			383
Formal Art			the late J.	Tom	linson	n.	394
Critics and the Spirit of Disce	ernme	nt	H. P. Mot		THE STATE OF THE S		397
Against Creation			W. Parkl	Real Property			401
Correspondence							404
Register of Books on Music .						4	405
Reviews of Books, Periodicals and	Music						409
Gramophone Records	1	100		PERM			491

Copies are to be had of
The Manager, Music and Letters,
14. Burleigh Street, Strand, London, W.C. 2,
and through all booksellers
and newsagents





# ROYAL COLLEGE OF MUSIC

PRINCE CONSORT ROAD. SOUTH KENSINGTON, LONDON, S.W. 7.

(INCORPORATED BY ROYAL CHARTER, 1883)

Patrons { HIS MAJESTY THE KING. HER MAJESTY THE QUEEN. President—H.R.H. THE PRINCE OF WALES, K.G. Director—SIR HUGH P. ALLEN, K.C.V.O., M.A., D.MUS., D.LITT Hon. Secretary—GEORGE A. MACMILLAN, D.LITT., F.R.C.M. Registrar—CLAUDE AVELING, M.A. Bursar—E. J. N. POLKINHORNE, Hon.R.C.M.

Telegrams: "Initiative, Southkens, London." Telephone: "Kensington 8681-2-3."

### COMPLETE MUSICAL EDUCATION

THE COLLEGE offers a complete course of musical instruction to pupils of both sexes, both professional and amateur, by teachers of the highest eminence in all branches.

### JUNIOR DEPARTMENT

A Junior Department has been established to provide for Pupils under 16 years whose time is also occupied by the necessities of their general education. The Tuition Fee is £6 6s. per Term. Entrance Fee, £1 1s.

### SPECIAL CLASSES

Special Teachers' Training Course Classes have been arranged to meet the requirements of the Teachers' Registration Council. Special Classes are also held for Score-reading. Musical Criticism, Opera, and Ballet.

### ENSEMBLE CLASSES

There are Vocal and Instrumental Ensemble Classes, and Pupils sufficiently advanced in this work are given the opportunity of putting their knowledge into practice at College Concerts.

### OPERATIC CLASSES

The College possesses a Fully Equipped College Opera Theatre for an audience of 600.

### SCHOLARSHIPS

The College enjoys a permanent Endowment Fund, from which upwards of seventy Scholarships and Exhibitions are founded which provide free musical education. There are also Council Exhibitions, Prizes, and other advantages, for particulars of which see the Syllabus.

### TERMS, FEES, etc.

There are three terms in the year. The Tuition Fee is £12 12s. per Term Entrance Fee, £2 2s. Students must continue at College for at least three terms. Female Pupils requiring residence are accommodated at Queen Alexandra's House, adjacent to the College, as far as the capacity of that Institution allows, on terms to be obtained from the Lady Superintendent.

### A.R.C.M.

An examination for Certificate of Proficiency with the title of "Associate of the Royal College of Music" (A.R.C.M.) is held three times a year, in September, December and April. Fee, §5 5s.

### [PATRONS' FUND]

The Royal College of Music Patrons' Fund (founded by Sir Ernest Palmer, Bart., F.R.C.M.) for the encouragement of British Composers and Executive Artistes, and the S. Ernest Palmer Fund for Opera Study in the Royal College of Music. Particulars may be obtained from the Registrar.



#### The Royal Academy

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1. INCORPORATED BY ROYAL CHARTER, 1830. INSTITUTED, 1822. Patrons

HIS MAJESTY THE KING.
HER MAJESTY THE QUEEN.
H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G. H.R.H. THE PRINCESS LOUISE (Duchess of Argyll).

President H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G. Principal.

JOHN B. McEWEN, M.A., D.Mus., F.R.A.M., F.R.C.M.

### LENT TERM BEGINS 8th JANUARY, 1931.

THE ACADEMIC YEAR. Three Terms of twelve weeks each. STUDENTS' ORCHESTRA under the direction of Sir HENRY J. WOOD. SCHOLARSHIPS. 72 Scholarships and Exhibitions for all subjects. SPECIAL COURSES for Conductors, Opera, Drama, Elocution and Training of Teachers.

ENSEMBLE CLASSES.

JUNIOR SCHOOL. Suitable curriculum for pupils under 16 years of age. L.R.A.M. EXAMINATIONS during the Summer, Christmas and Easter Vacations. Last day of entry for the Christmas Exam. 31st October, or with late fee (5s.), 12th November.

PROSPECTUSES, entry forms and all further information from

A. ALGER BELL, Secretary.

THE

### ASSOCIATED BOARD of The R.A.M. & The R.C.M.

FOR LOCAL EXAMINATIONS IN MUSIC

Patron-His Majesty the King. President-H.R.H. The Prince of Wales, K.G.

LOCAL CENTRE EXAMINATIONS IN MUSIC. Written Examinations held at all Centres in March, June and November. Practical Exam-inations at all Centres in March-April and November-December. For dates of entry. see current Syllabus A.

"SCHOOL" EXAMINATIONS IN MUSIC. Held throughout the British Isles three times a year, viz., March-April, June-July and Oct.-Nov. For dates of entry, see current Syllabus B.

ELOCUTION EXAMINATIONS will be held each year in March April, June-July, and November-December. For full particulars see special Elocution Syllabus.

The Board offers annually Six Exhibitions, tenable at the R.A.M. or the R.C.M. for Two or Three Years.

Syllabuses A and B. Elecution Syllabus. Entry Forms and any other information may be obtained post free from THE SECRETARY, 14 & 15, Bedford Square, London, W.C. 1.

### THE TOBIAS MATTHAY PIANOFORTE

96 & 95, Wimpole St., London, W.1.

For instruction under his teachers, and under his supervision, on the lines laid down under his supervision, on the lines laid down in "Act of Touch," "First Principles of Pianoforte Playing," "Some Commentaries," "Relaxation Studies," "Child's First Steps," "Forearm Rotation," "Musical Interpretation," "Pianist's First Music Making," "Method in Teaching," "The Slur," &c.

### Open to Professionals and Amateurs and also to Children.

The staff consists of 41 Professors of great experience and platform reputation, all trained by the Founder.

### Complete One-Year Training Course for Teachers.

(Accepted by Registration Council.)

Comprises Lecture Lessons by the Founder and others in Psychology, Piano Teaching, Aural Training, Child-teaching, Singing-class management, and Solo lessons weekly.

OPEN ALSO TO NON-STUDENTS.

For further particulars write-Mrs. MARION COLE, Secretary.





# ROYAL COLLEGE OF MUSIC

PRINCE CONSORT ROAD, SOUTH KENSINGTON, LONDON, S.W. 7.

(INCORPORATED BY ROYAL CHARTER, 1883)

Patrons {HIS MAJESTY THE KING. | HER MAJESTY THE QUEEN. | President—H.R.H. THE PRINCE OF WALES, K.G. Director—SIR HUGH P. ALLEN, K.C.V.O., M.A., D.MUS., D.LITT Hog. Secretary—GEORGE A. MACMILLAN, D.LITT., P.R.C.M. Registrar—CLAUDE AVELING, M.A. Buraer—E. J. N. POLKINHORNE, Hon.R.C.M.

Telegrams: "Initiative, Southkens, London."

Telephone: "Kensington 8681-2-3."

### COMPLETE MUSICAL EDUCATION

THE COLLEGE offers a complete course of musical instruction to pupils of both series, both professional and amateur, by teachers of the highest eminence in all

JUNIOR DEPARTMENT

A Junior Department has been established to provide for Pupils under 16 years whose time is also occupied by the necessities of their general education. The Tuition Fee is £6 oa. per Term. Entrance Fee, £1 1a.

SPECIAL CLASSES

Special Teachers' Training Course Classes have been arranged to meet the requirements of the Teachers' Registration Council. Special Classes are also held for Score-reading. Musical Criticism, Opera, and Ballet.

### ENSEMBLE CLASSES

There are Vocal and Instrumental Ensemble Classes, and Pupils sufficiently advanced in this work are given the opportunity of putting their knowledge into practice at College Concerts.

### OPERATIC CLASSES

The College possesses a Fully Equipped College Opera Theatre for an andience of 600.

### SCHOLARSHIPS

The College enjoys a permanent Endowment Fund, from which upwards of seventy Scholarships and Exhibitions are founded which provide free musical education. There are also Council Exhibitious, Prizes, and other advantages, for particulars of which see the Syllabus.

TERMS, FEES, etc.

There are three terms in the year. The Tuition Pee is 118 12s, per Term Entrance Fee, 18 2s. Students must continue at College for at least three terms. Female Pupils requiring residence are accommodated at Queen Alexandra's House, adjacent to the College, as far as the capacity of that Institution allows, on terms to be obtained from the Lady Superintendent.

#### A.R.C.M.

An examination for Certificate of Proficiency with the title of "Associate of the Royal College of Music" (A.R.C.M.) is held three times a year, in September, December and April. Fee. §5 &s.

[PATRONS' FUND]

The Royal College of Music Patrons' Fund (founded by Sir Brnest Palmer, Bart., F.R.C.M.) for the encouragement of British Composers and Executive Artistes, and the S. Ernest Palmer Fund for Opera Study in the Royal College of Music. Particulars may be obtained from the Registrar.



### Academy

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1. INCORPORATED BY ROYAL CHARTER, 1830. INSTITUTED, 1822.

Patrons

HIS MAJESTY THE KING.
HER MAJESTY THE QUEEN.
H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G. H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL).

**President** H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal.

JOHN B. McEWEN, M.A., D.Mus., F.R.A.M., F.R.C.M.

### LENT TERM BEGINS 8th JANUARY, 1931.

THE ACADEMIC YEAR. Three Terms of twelve weeks each. STUDENTS' ORCHESTRA under the direction of Sir HENRY J. WOOD. SCHOLARSHIPS. 72 Scholarships and Exhibitions for all subjects. SPECIAL COURSES for Conductors, Opera, Drama, Elocution and

Training of Teachers. ENSEMBLE CLASSES.

JUNIOR SCHOOL. Suitable curriculum for pupils under 16 years of age. L.R.A.M. EXAMINATIONS during the Summer, Christmas and Easter Vacations. Last day of entry for the Christmas Exam. 31st October, or with late fee (5s.), 12th November.

PROSPECTUSES, entry forms and all further information from

A. ALGER BELL, Secretary.

THE

### ASSOCIATED BOARD The R.A.M. & The R.C.M.

FOR LOCAL EXAMINATIONS IN MUSIC

Patron-His Majosty the King. President-H.R.H. The Prince of Wales, K.G.

LOCAL CENTRE EXAMINATIONS IN MUSIC. Written Examinations held at all Centres in March, June and November. Practical Examinations at all Centres in March-April and November-December. For dates of entry, see current Syllabus A.

"SCHOOL" EXAMINATIONS IN MUSIC. Held throughout the British Isles three times a year, vis., March-April, June-July and Oct.-Nov. For dates of entry, see current Syllabus B.

ELOCUTION EXAMINATIONS will be held each year in March April, June-July, and November-December. For full particulars see special Elocution Syllabus.

The Board offers annually Six Exhibitions, tenable at the R.A.M. or the R.C.M. for Two or Three Years.

Syllabuses A and B, Elocution Syllabus, Entry Forms and any other information may be obtained post free from THE SECRETARY, 14 & 15, Bedford Square, London, W.C. 1.

### THE TOBIAS MATTHAY PIANOFORTE

96 & 95, Wimpole St., London, W.1.

For instruction under his teachers, and under his supervision, on the lines laid down in "Act of Touch," "First Principles of Pianoforte Playing," "Some Commentaries," "Relaxation Studies," "Child's First Steps," "Forcarm Rotation," "Musical Interpretation," "Pianist's First Music Making," "Method in Teaching," "The Slur," &c.

### Open to Professionals and Amateurs and also to Children.

The staff consists of 41 Professors of great experience and platform reputation, all trained by the Founder.

### Complete One-Year Training Course for Teachers.

(Accepted by Registration Council.)

Comprises Lecture Lessons by the Founder and others in Psychology, Piano Teaching, Aural Training, Child-teaching, Singing-class management, and Solo lessons weekly.

OPEN ALSO TO NON-STUDENTS.

For further particulars write-Mrs. MARION COLE, Secretary.

# TRINITY COLLEGE OF MUSIC

(INSTITUTED 1872.)

President: THE RIGHT HON. THE EARL OF SHAFTESBURY,

K.P., P.C., G.C.V.O., C.B.E. Principal: E. STANLEY ROPER, M.A., MUS.B. Controller of Examinations: EDWARD D'EVRY, F.R.C.O., F.T.C.L.

TEACHING DEPARTMENT.

Michaelmas, Lent and Trinity Terms (twelve weeks each) begin respectively in

September, January, and April.

The College provides complete and systematic instruction and training in every recognised musical subject and Dramatic and Operatic Elocution, during the day and evening. Students are received for single subjects, or for the course arranged to suit special individual needs, or for the scheme of Lecture-Classes for the Training of Music Teachers. Students are received for single subjects, or for the course arranged to suit special All modern systems of Technique (whether for the Pianoforte, Violin, or other instrument) and of Vocal Training are taught by qualified professors.

Preparation for all Public Examinations in the Theory and Practice of Music,

including University Degree Examinations.

The College Orchestra, the Choirs, the Light Opera Class, and the various Ensemble Classes, Lectures on Musical History, &c., are open also to those not attending the College for other subjects.

In the JUNIOR SCHOOL students are admitted up to 16 years of age at reduced fees.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form,
Instrumentation, Composition, and the Art of Teaching is also given by Correspondence. There are between Forty and Fifty Scholarships tenable at the College and open to all British subjects up to certain age limits, and the Bambridge Pianoforte Scholarship, value [100 per annum; also Eighteen Scholarships which provide complete preparation for the Degree of Bachelor of Music of London and Durham Universities.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships, Regulations, &c., and the Syllabuses of the Diploma and Local Examinations, on application.

MANDEVILLE PLACE,

MANCHESTER SQUARE, LONDON, W. 1. C. N. H. RODWELL, Secretary.

### SOCIETY OF WOMEN MUSICIANS

74. GROSVENOR STREET, LONDON, W.1.

TELEPHONE: MAYFAIR 5466.

PRESIDENT, 1929-30: Mrs. Rosa Newmarch. HON. VICE-PRESIDENTS Dame Ethel Smyth, D.B.E., Mus.Doc. Miss Myra Hess.

CHAIRMAN OF COUNCIL: Madame Elsie Horne, F.R.A.M. HON. SECRETARY

Miss Dorothy Erhart, Mus. Bac. HON. TREASURER :

Mrs. Stansfeld Prior, A.R.C.M. ORGANIZING SECRETARY Miss Rachel Fell, L.R.A.M.

The Society, founded in 1911, acts as a representative body in matters where the interests of Women in music are concerned; affords members the benefits of co-operation and of advice on the business side of their professional work; holds monthly musical meetings; administers Cobbett Library of British Chamber Music and Cobbett Challenge Medal for String Quartet playing, &c.

Particulars of subscription, &c., on application to Organizing Secretary.

THE

### ENGLISH FOLK DANCE SOCIETY

Founded by Cecil J. Sharp.

AUTUMN TERM - October 6th, 1930.

Members' Evenings. Classes. Children's Classes.

CHRISTMAS VACATION SCHOOLS

Chelsea Polytechnic and Cecil Sharp House. December 29th-January 10th.

> ALBERT HALL. ALL ENGLAND FESTIVAL PERFORMANCES.

January 3rd and 10th, at 8.15 p.m.

Particulars from the Secretary-E.F.D.S., Cecil Sharp House, 2, Regent's Park Road, N.W.1.

# THE GUILDHALL



# SCHOOL OF MUSIC

### JOHN CARPENTER ST., VICTORIA EMBANKMENT, LONDON, E.C.4.

Founded by the Corporation of 1880, and managed by the Music Committee.

### Principal-SIR LANDON RONALD, F.R.A.M., F.R.C.M., &c.

THE GUILDHALL SCHOOL OF MUSIC was founded in September, 1880, for the purpose of providing high-class instruction in the art and science of Music at moderate cost to the Student. The year is divided into THREE TERMS arranged to commence as follows:—Third Monday in September (12 weeks); Second Monday in January (12 weeks); Fourth Monday in April (12 weeks).

Forms of Entry can be obtained on application to the Secretary. Students (Professional or Amateur) of any age received.

The Fees for Amaleur Students of any branch of Music, or Stage Training, vary according to the Professor selected, and range from £2 2s. £d. to £6 2s. £d. per Term of Twelve weeks.

The Inclusive Fees for Students desiring a Complete Musical Education are of two grades: £12 12s. 0d. and £14 14s. 0d. per Term. Special Training Course for Teachers (approved by Teachers' Registration Council). Students cannot enter for Class Tuition only. One hundred and ten Scholarships and Prizes competed for annually in June.

# SCHOOL ORCHESTRA, Fridays, 10.30 a.m. Under the direction of the Principal and Assistants.

Classes in Chamber Music Conducting, Fencing, Harmony, Elocution, Stage Dancing, RUDIMENTS, SIGHT SINGING, and OPERA, are available at low fees to Students taking

private tuition. ORGAN LESSONS given daily (evening lessons arranged).

The Local Centres and Local Schools Examinations are open to the Students of the School and Public generally in the following subjects:—Pianoforte, Singing, Sight Singing, Violin, Viola, Violoncello, Double Base, all Wind and Brass Instruments, Harp, Harmony, Organ, Sulland and State of the Authority of the School and Public generally in the following subjects:—Pianoforte, Singing, Sight Singing, Violin, Viola, Violoncello, Double Base, all Wind and Brass Instruments, Harp, Harmony, Organ, Sulland and Brass Instruments, Harmony, Organ, Sulland and Brass Instruments, Harp, Harmony, Organ, S Registrar. Syllabus can be had post free upon application to the Registrar. Telegrams-" Euphonium, Fleet, London."

Telephones-Central 4459, City 5566.

The

### Royal College of Organists, Kensington Gore, London, S.W. 7.

Telephone 1765 Western.

Regulations for the January, 1931, F.R.C.O. and A.R.C.O. Examinations, particulars of Membership, &c., may be obtained on application to the Registrar.

H. A. HARDING, Hon. Sec.

# MIDDLESEX COLLEGE

MUSIC **UXBRIDGE** 

UNDER ROYAL AND OTHER DISTINGUISHED PATRONAGE

14 miles from London

ONLY RESIDENTIAL COLLEGE IN ENGLAND

All musical subjects taught by eminent professors.

Poreign students welcomed for languages.

Principal: ADELA HAMATON, A.R.A.M., L.R.A.M. Gold Medallist,, R.A.M., Member of Royal Philharmonic Society.

RUN ON CONTINENTAL LINES

ESTABLISHED SEVEN YEARS

The Editha Knocker School of Violin Playing, Ltd.

67, FINCHLEY RD., ST. JOHN'S WOOD, N.W.S. Telephone: PRIMROSE HILL 3224. Students admitted for Violin, Viola, Ensemble, Criticism, Accompaniment and

ORCHESTRA on Wednesdays, from 11 to 1 p.m. Membership open to non-students.

One SCHOLARSHIP and one EXHIBITION to be competed for in November.

For full particulars apply to the Secretary.

AUTUMN HALF-TERM commences November 3rd, 1930.

### New Light on Wagner

### Wagner in Exile

By Dr. W. LIPPERT, Keeper of the Saxon State Archives. Translated by Paul England. Illustrated. 10/6 net.

New Statesman: "A welcome change from some of the recent literature on the subject of Wagner. It is a genuine work of research, and makes public a good deal of fresh material which does increase our knowledge of Wagner's character and of his years in exile from Germany."

MR. ERNEST NEWMAN, reviewing the German edition of this book, said that until its appearance the period of Wagner's exile (1849-62) owing to his complicity in the Dresden rising was the one in the composer's life on which we had been least frankly and least accurately informed.

From all booksellers. Published by GEORGE G. HARRAP & CO., LTD., 39, Parker Street, London, W.C. 2.

# "HUNDRED BEST" SHORT SONGS

SELECTED BY



SIR GEORGE HENSCHEL

# ELENA GERHARDT and FRANCIS HARFORD

H. PLUNKET GREENE

Books 1 and 2 for Soprano, Messo and Tenor. Books 3 and 4 for Contralto, Baritone and Bass. Price 3s. each book.

PATERSON'S PUBLICATIONS, LTD., 36, Wigmore Street, London, W. 1.

~~~~~~~~~

# FRANK BRIDGE

for Violin, Violoncello and Piano

Allegretto ben moderato; Moderato allegro; Andante molto moderato; Allegro ma non troppo.

15/- net net.

### HEART'S EASE

for Violin and Piano

1/6 net.

Augener, Itd.

18, Great Marlborough Street, LONDON, W.1.

F. J. GOSSEC

## **TAMBOURIN**

Concert Transcription for Pianoforte

by

### PERCIVAL GARRATT

2/- net.

Mr. Percival Garratt, in his excellent concert version of the Gossec "Tambourin," provides pianists with a most altractive morsel. Without being ultramodern, the transcriber ntroduces just such a piquancy in the harmonies necessary to enhance a work that has previously been regarded as essentially "violinists' property."

KEITH, PROWSE & CO., LTD., Educational Dept., 42-3, Poland Street, W. 1.

~~~~

# Music & Letters

Vol. XI. No. 4.

OCTOBER, 1930

### TABLE OF CONTENTS

|                                       | 1   | PAC                        | SH |
|---------------------------------------|-----|----------------------------|----|
| Editorial (Mrs. Shuldham Shaw)        |     | 31                         | 5  |
| The Tenor Voice                       |     | Edgardo Carducci . 31      | 18 |
| Basque Wassailing Songs .             | 2.3 | R. A. Gallop 32            | 24 |
| Music in Robert Bridges .             |     | W. W. Roberts 34           | 1  |
| Borodin as a Symphonist .             |     | G. E. H. Abraham . 35      | 2  |
| Aspects of Stravinsky's Work          |     | A. H. Browne 36            | 60 |
| The Cult of Archaism .                |     | R. H. Hull 36              | 7  |
| Putting in the Expression .           |     | R. W. Wood 37              | 5  |
| Master Thoinot's Fancy .              |     | E. P. Barker 38            | 3  |
| Formal Art                            |     | the late J. Tomlinson . 39 | 4  |
| Critics and the Spirit of Discernme   | nt  | H. P. Morgan-Browne 39     | 7  |
| Against Creation                      |     | W. Parkhurst 40            | 1  |
| Correspondence                        |     | 40                         | 14 |
| Register of Books on Music            |     | 40                         | 15 |
| Reviews of Books, Periodicals and Mus | sic | 40                         | 9  |
| Gramophone Notes                      |     | 42                         | 1  |
|                                       |     |                            |    |

# Blüthner Studios

23. WIGMORE STREET, LONDON, W.1

Studios supplied with n e w Blüthner Pianos have now been

opened at the above address. A large room suitable for Lectures, &c., and several smaller rooms are available to teachers of music. For particulars, apply to:

BLÜTHNER & CO., Ltd., 17-23, Wigmore Street, London, W.1



### THE LONDON SCHOOL OF

### DALCROZE **EURHYTHMICS**

EMILE JAQUES-DALCROZE (Geneva).

Director: PERCY B. INGRAM, B.A.

Mistress of Method:

ETRIL DRIVER, L.B.A.M., Dalcroze Diploma.

23, STORE STREET, W.C. 1.

THE TRAINING DEPARTMENT is accepted by the Teachers' Registration Council as natisfying the Conditions of Registration in respect of Training in Teaching. The School year begins about October 1st.

For details, apply The Dalcroze School,

23, Store Street, London, W.C. 1.

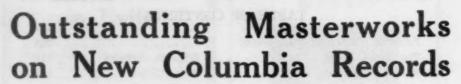
ALICE WEBER, Secretary.

# SCHUBERT

Centenary Number

October, 1928

OUT OF PRINT



0 0 0

# BACH PRELUDES AND FUGUES

Pianoforte Solos Played by

### **EVLYN HOWARD-JONES**

PRELUDES AND FUGUES (from, "The Well-Tempered Clavier" — Book 1) (J. S. Bach). Nos. 10 to 17. Complete on Four Records (12-inch) Nos. LX 35 to LX 38—6s. 6d. each, or in Art Album (Free) with Descriptive Leaflet, 26s.

# BRANDENBURG CONCERTO No. 6

Played by

# SIR HENRY J. WOOD and His Symphony Orchestra

BRANDENBURG CONCERTO No. 6 in B flat for Strings (J. S. Bach). In Four Parts. Complete on Two Records (12-inch) Nos. LX 41 and LX 42 ... 6s. 6d. each.

NOW ON SALE AT ALL STORES AND DEALERS

Complete outslogue of Columbia "New Process" records, post free— COLUMBIA, 102-103, Clerken well Read, London, E.C.L.



# Music and Letters

OCTOBER, 1930.

VOLUME XI

No. 4

### WINIFRED SHULDHAM SHAW

Winifred Agnes Shuldham Shaw died suddenly on August the 14th last of heart failure. That large heart, that could share everyone's joys and sorrows, failed at last, she had worked it so hard. Of luck, if there is such a thing, she had less than her share. For the last ten years of her life there was a weakness which was not likely to get better, and in addition to this bodily trouble her husband's serious and painful disease caused her great mental anxiety. When at last her operation became necessary her brave spirit carried her through it; but pleurisy set in and she had no strength to fight that as well. Only a few knew of her fortitude: she was the life and soul of any gathering of her friends, and behind those merry flashes and that forgetfulness of self, none guessed at it.

She never would see any 'buts' about people; she told them they were capable of doing this or that, because she believed it, and the result was that they went off and did it, a good deal because she believed in them. I knew her for a good many years, and never once saw her cross, or even put out; and if anyone had hinted to her that she was at all exceptional in that matter, she would have whisked the remark away with a witty word and a rippling laugh and ever so light a touch of flattery, to disarm the speaker before he could do any more mischief. But she could be quite serious, too. When things wanted pulling together, she would lay deep plans (for the benefit of mankind) and had wisdom and courage to carry them through. When money was scarce, one day, she went off to live in a small house, and to give concerts as Winifred Holiday.

These concerts were like her. First of all, she was not frightened of anybody; and, if anybody knew it, that is the straight road to success. Then, she thought them all out for herself—songs, patter, dress, lights, everything. People who came once came again, because

they knew they were going to be happy. And they were happy because everything had a point which they could seize, taste, digest, and then be ready for the next. If there was a suspicion of a yawn in a far corner of the room, she would start off personating some well-known type, or even would honour in that way her very special friends, and draw tears of laughter from the victims.

Cecil Sharp was one of these, and he always provoked her irreverence because she loved and respected him so much. This is what she wrote of him in these pages in January, 1921, two years before his death:—

The full significance of Cecil Sharp's work has not yet been felt. Generations to come will venerate his name as the man who, when England's art in music and dance had become stale, revitalised her traditions and restored her belief in herself. He is neither crank nor pedant: his scholarliness and musicianship are ever subservient to his taste. He has a tremendous belief in the gospel of the commonplace, and where most of us regard artistic feeling as a gift from Heaven to a chosen few, he feels it to be a general human asset, frequently distorted by environment, but common to all men.

She felt and meant every word of that, and more that she could not have put into words; and then she would go off with him and us down the village street, stop in front of the main hostelry, and deliver one of his own lectures about 'the folk,' explaining the 'ritual' implicit in the sign swinging over our heads, and ending up with an 'Appalachian,' sung with his earnest stoop, in his musically unmusical voice—in those happy days when everything seemed too splendid to enjoy properly. That was her way of meeting the doubters and scoffers on the one hand and the solemn enthusiasts on the other.

He died, having started a movement but trained no successor. During the interval before the present capable Director of the English Folk Dance Society, Douglas Kennedy, got firmly into the saddle, it was largely her buoyant spirit that kept before the eyes of everyone a high ideal and a breadth of view. Before long she had chosen for herself an arduous and unobtrusive piece of work, no less than the building of the house that Sharp had always desired as a centre for the society. It is no derogation from the credit of others, who put time and trouble, and what was difficult just them, money into the project, to say that it was she who kept them all in a good humour and made their contributions tell. She had a way with her that no government official or Oxford don or other redoubtable personage could resist. In the hundreds of circulars she wrote she appeared only to tabulate the views and opinions of others; but looking back one sees it was she who did all the correlation, and was the lightning conductor along

which the levin of idiosyncrasy passed harmless to the ground. In the hundreds of details that go to the making of such a house as the Society now inhabits it is her thought and care that is to be read. And when after five years of work and worry the house was there on June 7 last, when the right people had spoken and danced and sung, everything had gone without a hitch, and when even the fine day seemed to be part of the arrangements, the one person to whom we felt we truly owed it all could not be there; the doctor could not let her come. In her and in Lady Mary Trefusis, her great friend, the Society has indeed sustained losses.

The readers of this magazine have a reason of their own for caring to hear about her. But for her there would now be no magazine to read it in. I may say now, what she would not let me say when she was here, that the increase of a hundred and twenty subscribers which gave it a new lease of life in October last year was all her doing, and like everything else it was both thoroughly and cheerfully done. So many things in life would be successes but for this and but for that: the thing about her was that she knew no 'buts.'

THE EDITOR.

### THE TENOR VOICE IN EUROPE

I no not know whether that history of singing which still remains to be written-so far we possess only that of Gérold which deals only with the France of the seventeenth century-will succeed in dissipating the cloud of misunderstanding which hangs over one of the most difficult but at the same time one of the most interesting sides of the subjectthe tenor voice. To deal even summarily with the subject as I am doing here brings one into contact with such incongruous elements, operating as causes behind the development and the history of this voice in Europe, we lose our way in the medley of conflicting impressions. We read of normal voices subdivided into numerous categories, voices again that defy classification, voices of children placed in the throats of male adults and voices of male adults issuing from the throats of women. Vocal traditions, which seem to have come down from the harem, little by little make themselves heard in the liturgy of the church only to find the crown of their career amid the profanities of the operatic stage. Theoretically we find ourselves in a maze of fratricidal conjectures, while in our time it is literally impossible to appreciate accurately the atmosphere which made possible the phenomena we are supposed to study.

In fact, to write about the tenor voice in Europe at all, we have to start from ground somewhat alien to the subject in hand, for we must concern ourselves with the evirati and falsettisti who, of course, were not tenors, but also with the other classes of male and female voices who seem to have polarised themselves against that central voice. The very name given to this voice (although in medieval usage it is applied to the repetitive or dominant note recurring in Gregorian modes or even to the ambitus of the entire scale itself), tells us that it was the main stream of melody round which the higher and lower vocal masses were grouped, and by whose current they were attracted or repelled when singing became polyphonic. Somewhere in the twelfth century a higher voice, then called the discantus, began to emerge in opposition to the medial voice, or tenor. Later on, to these two was added a counter tenor of two kinds—an altus pitched between the discantus and the tenor, and a bassus pitched lower than the tenor, in opposition to which the original discantus acquired the name supremus (soprano). When the church choirs of the sixteenth century were at the height of their polyphonic glory an anomalous element had already begun to make itself heard in the startled naves: the falsettisti, called also natural altos and tenorini. There was an advantage in this from the choirmaster's point of view

inasmuch as the contingent of boys' voices had to be constantly renewed according to the ages of the singers and, besides, it was hard for these boyish singers to grapple with the difficulties, always increasing, of the music set before them. Consequently the falsettisti appeared to the choirmaster to be an excellent substitute. They seem to have gained their first footing in the choir of the Sixtine Chapel and to have come there from Spain, a country which apparently produced an exceptionally high and powerful natural male voice, much as does the Russia of our days at the other end of the gamut. But they did not oust the children altogether, for their voices were held to be less beautiful in quality-a somewhat similar situation, though reversed, may be seen behind certain angry allusions in Hamlet to the vogue of the boy actor-and in fact they had themselves towards the middle of the next century, the seventeenth, to make way for a band of newcomers who were destined to achieve a clamorous success extending over a good century and a half. These were the evirati (to avoid a more obvious synonym) or musici, who were afterwards called primi uomini. The tone of the falsetto voice had fallen into disfavour. Zacconi in his treatise on music even calls it ear-splitting, and in his discourse on the perfection of melody the erudite Doni laments the disappearance of the Gynaicofonoi(1) and elsewhere casts his vote in favour of the artificial male treble against the falsetto singer. Bacilly, indeed, defended them, if that was any consolation to them, but Molière held them up to ridicule in the song 'Je croyais, Jeanneton.'(2) The practice of mutilation common at this time in Italy seems to have come also from Spain, whither it had probably been introduced by the Saracens. The Church did not officially approve nor officially disapprove; it tolerated. But as everybody knows it is to these artificial voices that we owe what is known as Bel Canto. Though, of course, taking a wider interpretation of the phrase, this had always existed apart from them, just as its opposite, the recitative, had too. Both are vocal tendencies of all times and countries, the former being lyrical, one might almost say telluric, and expansive in character, while the latter descends into colours and transforms the verbal texture itself of what is sung. There was enough Bel Canto and to spare in the elaboration of the 'Alleluia' even before sequences were thought of. Diruta, Ganassi, Bassano, and others have a great deal to tell us about the importance which vocal ornamentation of all kinds had assumed and the abuses of it which finally provoked the fulminations of the ecclesiastical authorities. It is enough to glance at a score of pages of psalms and motets of this and the next century to perceive how far this practice had gone. Florence endeavoured to stem the tide by a return to rigorous recitative, but the current was

<sup>(1)</sup> Speaking small, like a woman.
(2) In Le Bourgeois Gentilhomme.

too strong. In his preface to Dafne, Marco da Gagliano, while admitting that he is inspired by other ideals, proclaims his intention of using groups, trills, passages and exclamations as often as it suits his book. And the stream became fuller and faster. One can understand this as a return to earlier methods, but how are we moderns to explain to ourselves the furore raised around the sopranists during one hundred and fifty years of unbroken triumphs? During this time the virile tenor passes completely out of the picture and becomes almost a super; but his conquerors are legion. Baldassarre Ferri, born in 1610, begins the list, and six generations like him follow. This constellation includes the stars: Giovanni Francesco Grossi, called Siface, who interpreted Scipione of Cavalli, Pompeo of Alex. Scarlatti, and Nerone of Pallavicini, is said to have inspired Syphax's 'Farewell of Purcell.' But the following century is their golden age; Cusonino, whose voice swung from the soprano range to that of a deep contralto, Giov. Paita, incomparable singer of adagios and difficult passages, Bernacchi, who took the part of Rinaldo in Handel's opera, founded a school in Italy and introduced new methods of singing which gave a handle to all Rousseau had to say against them. Then came that splendid orb of the musical heavens. Farinelli, whose high sustained points d'orque were of such purity and volume, from pianissimo to fortissimo and back again, that after the first note of his air, which was afterwards to be Philip of Spain's evening lullaby for ten consecutive years, the son qual nave, a theatre would jump to its feet and applaud rapturously for ten minutes on end. Could this happen in our time? Have we the ears? Have we the voices? Cimarosa writes an opera expressly for Crescentini and Napoleon melts into sentiment on hearing him. And this continues until Pergetti, the last of the galaxy, who actively sang in London in 1844. It seems so far away from us, yet it was only the day before yesterday. There are doubtless many living in London to-day who have heard him. But where were the tenors all this time? Inaudible to the naked ear; to make confusion worse, we do encounter the female tenor. A woman singer, Signora Mela, scores a contrasted success, singing the comic tenor rôle in the Rossini's trio Pappataci; and she certainly gives us pause! How then can we clear up the much debated points in dispute between the three or four classes of voice we have spoken of? No easy matter evidently. Anybody can talk glibly of chest voice, throat voice and head voice. Far back in 1300 or so, Johannes Garlandia gave the cue. (3) But nowadays nobody of importance really believes that this classification is right, though people

<sup>(3)</sup> In Johannes Garlandia's Introductio Musicæ (Coussemaker, I. 158a), 12th cent., we read: 'Every human voice is of the chest, throat, or head, and moves accordingly among low, middle, or high notes.' This passage laid the foundation of the empirical science which prevailed till Manuel Garcia published his Mémoire sur la voix humaine, 1840.

continue to use the terms. As Professor Cunelli points out, the mutilation practised produced not the soprano of a woman but the treble voice of a child or boy, as the vocal chords remained unchanged after puberty, while the resonance and volume increased enormously. So much for the evirati. On the other hand, the falsetto voice can be produced theoretically by any vocal organ which has not undergone a pathological change of the kind mentioned, and the laryngoscope definitely settles it that the former voice is produced by short cords while the latter proceeds from the vibration of the edges only of cords long or short.

The tenorino voice, so much admired in Rossini's day, was like the artificial voice that followed. The vocal cords of these singers are supposed to have measured fifteen to seventeen mm. (as is fairly well known, at the time of puberty the vocal cords of the male increase from fifteen to twenty-five mm., while those of the female increase only from fifteen to twenty mm.). In addition to this, they seem to have had a very small larynx and undeveloped throat muscles, but their resonance was deeper and stronger than that of the artificial voices. Generally speaking, the normal tenor voice is produced by comparatively short cords—eighteen to twenty mm. But the cords are considerably longer in the case of what we call Heldentenor (though he is more frequently found outside of Germany than in it), and consequently his range extends up to what may be conveniently called the third register.

We cannot pass from the period of the evirati to that of the modern tenors without asking ourselves why the former in their turn disappeared and what brought about the change in public taste. But as an indication of the confusion which follows from this time on it is enough to say that the Italian language possesses eight different words to describe the variations of this kind of voice: eroico, drammatico, di forza, robusto, lirico, di grazia, di mezzo carattere, leggiero. This points to a mass of varied experiences on the part of the composers, the public and the singers themselves. The artificial voice was going and a new natural voice arriving, but nobody knew exactly from where or how it should be named, for some of the new arrivals tried to imitate their predecessors while others struck out for themselves. The celebrated Rubini must be put in the first class, for otherwise we cannot explain the double high 'F,' written for him in the last act of 'I Puritani,' which stallholders came to hear when the clock pointed to a quarter to eleven; but tenors like David (the father), Nourrit (the son), and Donzelli belonged to the second class. The younger David had a range of three octaves, two of natural voice and a complete octave in falsetto above it. The first decades

too strong. In his preface to Dafne, Marco da Gagliano, while admitting that he is inspired by other ideals, proclaims his intention of using groups, trills, passages and exclamations as often as it suits his book. And the stream became fuller and faster. One can understand this as a return to earlier methods, but how are we moderns to explain to ourselves the furore raised around the sopranists during one hundred and fifty years of unbroken triumphs? During this time the virile tenor passes completely out of the picture and becomes almost a super; but his conquerors are legion. Baldassarre Ferri, born in 1610, begins the list, and six generations like him follow. This constellation includes the stars: Giovanni Francesco Grossi, called Siface, who interpreted Scipione of Cavalli, Pompeo of Alex. Scarlatti, and Nerone of Pallavicini, is said to have inspired Syphax's 'Farewell of Purcell.' But the following century is their golden age; Cusonino, whose voice swung from the soprano range to that of a deep contralto, Giov. Paita, incomparable singer of adagios and difficult passages, Bernacchi, who took the part of Rinaldo in Handel's opera, founded a school in Italy and introduced new methods of singing which gave a handle to all Rousseau had to say against them. Then came that splendid orb of the musical heavens, Farinelli, whose high sustained points d'orgue were of such purity and volume, from pianissimo to fortissimo and back again, that after the first note of his air, which was afterwards to be Philip of Spain's evening lullaby for ten consecutive years, the son qual nave, a theatre would jump to its feet and applaud rapturously for ten minutes on end. Could this happen in our time? Have we the ears? Have we the voices? Cimarosa writes an opera expressly for Crescentini and Napoleon melts into sentiment on hearing him. And this continues until Pergetti, the last of the galaxy, who actively sang in London in 1844. It seems so far away from us, yet it was only the day before yesterday. There are doubtless many living in London to-day who have heard him. But where were the tenors all this time? Inaudible to the naked ear; to make confusion worse, we do encounter the female tenor. A woman singer, Signora Mela, scores a contrasted success, singing the comic tenor rôle in the Rossini's trio Pappataci; and she certainly gives us pause! How then can we clear up the much debated points in dispute between the three or four classes of voice we have spoken of? No easy matter evidently. Anybody can talk glibly of chest voice, throat voice and head voice. Far back in 1800 or so, Johannes Garlandia gave the cue. (3) But nowadays nobody of importance really believes that this classification is right, though people

<sup>(3)</sup> In Johannes Garlandia's Introductio Musicæ (Coussemaker, I. 158a), 12th cent., we read: 'Every human voice is of the chest, throat, or head, and moves accordingly among low, middle, or high notes.' This passage laid the foundation of the empirical science which prevailed till Manuel Garcia published his Mémoire sur la voix humaine, 1840.

continue to use the terms. As Professor Cunelli points out, the mutilation practised produced not the soprano of a woman but the treble voice of a child or boy, as the vocal chords remained unchanged after puberty, while the resonance and volume increased enormously. So much for the evirati. On the other hand, the falsetto voice can be produced theoretically by any vocal organ which has not undergone a pathological change of the kind mentioned, and the laryngoscope definitely settles it that the former voice is produced by short cords while the latter proceeds from the vibration of the edges only of cords long or short.

The tenorino voice, so much admired in Rossini's day, was like the artificial voice that followed. The vocal cords of these singers are supposed to have measured fifteen to seventeen mm. (as is fairly well known, at the time of puberty the vocal cords of the male increase from fifteen to twenty-five mm., while those of the female increase only from fifteen to twenty mm.). In addition to this, they seem to have had a very small larynx and undeveloped throat muscles, but their resonance was deeper and stronger than that of the artificial voices. Generally speaking, the normal tenor voice is produced by comparatively short cords—eighteen to twenty mm. But the cords are considerably longer in the case of what we call Heldentenor (though he is more frequently found outside of Germany than in it), and consequently his range extends up to what may be conveniently called the third register.

We cannot pass from the period of the evirati to that of the modern tenors without asking ourselves why the former in their turn disappeared and what brought about the change in public taste. But as an indication of the confusion which follows from this time on it is enough to say that the Italian language possesses eight different words to describe the variations of this kind of voice: eroico, drammatico, di forza, robusto, lirico, di grazia, di mezzo carattere, leggiero. This points to a mass of varied experiences on the part of the composers, the public and the singers themselves. The artificial voice was going and a new natural voice arriving, but nobody knew exactly from where or how it should be named, for some of the new arrivals tried to imitate their predecessors while others struck out for themselves. The celebrated Rubini must be put in the first class, for otherwise we cannot explain the double high 'F,' written for him in the last act of 'I Puritani,' which stallholders came to hear when the clock pointed to a quarter to eleven; but tenors like David (the father), Nourrit (the son), and Donzelli belonged to the second class. The younger David had a range of three octaves, two of natural voice and a complete octave in falsetto above it. The first decades

of the nineteenth century form another golden age, but it is not the same gold. And it is difficult to award the names and the prizes justly. Sometimes the names refer to the colour or quality of the voice and sometimes they refer to the operatic rôle itself and these latter are not always homogeneous; certain tenor parts, such as that of Riccardo in 'Un Ballo In Maschera,' seem to be written for more than one type of tenor. And a voice like that of Mario, which for extension, volume, richness, flexibility, power, though somewhat deficient in agility, has become a legend, cannot be classed in any category at all. Donzelli is called robusto, Gardoni, di grazia, Campanini, mezzo carattere.

Towards the middle of the nineteenth century, while the Southern tradition still persisted with some difficulty under a variety of standards, the advent of Wagnerian opera was gradually creating in Germany and other countries a type of tenor which has now to be added to the already long list. It is probable that Wagner has done more than any other composer of his eminence to ruin the human voice for the benefit of the orchestra; and if one looks at the music he has written to be sung by Tristan or Tannhäuser, one sees immediately that while he expects his interpreter to sing constantly in a tessitura which is arduous for a tenor, he has at the same time pitched this vocal texture in what is practically a baritone key. Not a single note for instance of the high and typical tenor register occurs from beginning to end of 'Tannhäuser' or 'Lohengrin,' and this seems to be the level where the new German tradition and the old Italian tradition now meet on anything but amicable terms.

If Velluti scandalised the young Rossini by his many and florid additions to the musical text, what would the good Joacchino think of the almost equally numerous subtractions which have now become the order of the day in grand opera? Such a vocal masterpiece as his 'Guillaume Tell' actually went out of circulation in the land of song after Tamagno (who however transposed it down a semi-tone) had sung it for the last time in 1889, until it was revived in 1924 at Naples for Sullivan. But as for Germany, England and the United States, how many years have passed since this opera, the touchstone of tenor singing, has been sung in its entirety! France alone, apparently, perhaps under the influence of Toulouse, still puts 'les Huguenots' and 'La Juive' on the bill and has produced a certain type of elephant tenor (Duc, Escalaïs of the past) whom she uses effectively to carry by assault those formidable scores, though they cannot be employed easily in any other manœuvres.

Elsewhere facilitation is practised, the audience apparently neither knowing nor caring. The more acute rôles have actually been transposed almost to the German level in the cases of Mario, Jean de Reszke, and Caruso, where the natural beauty of the voices justified

the lowering of key. So it is apparently an item of news for the Press to be able to announce that Mr. Lauri Volpi will sing a certain opera in the original key, or that Mr. John Sullivan sings any tenor part not only in the original key but without cuts.

The British Isles, especially the Welsh and Irish regions of them (witness the late Edward Lloyd and Mr. John MacCormack), have never been lacking in voices of melodious sweetness, but the grand operatic tenor has been much more of a rarity there than in other countries.

I owe it to Mr. James Joyce if I have been able to understand a voice like that of Mr. Sullivan, the most remarkable tenor of our generation and perhaps the only one which can be called a genuine survivor of those golden ages; certainly the only English tenor who has sustained successfully before Italian audiences (the most difficult probably in the world) the rare reputations left among us in a century and a half by Sinclair, Braham, and Sims Reeves. And it is his idea also that this voice is in itself in some way a synthesis of the periods we have been glancing at.

Not long ago there were published in the English Press, in connection with the centenary production of 'Guillaume Tell,' some very instructive statistics which I here reproduce, supplementing them by similar figures for three other variously dated operas. Let the reader examine the table below. Any person to-day who prides himself on being musical would feel very foolish if it came out in the course of conversation that he did not know how difficult Tartini's 'Trillo del Diavolo' was to play on the violin, the Etude in C minor of Chopin to execute on the piano. While he will applaud a Rodolpho trifling with a handful of G's and a few Bp's, he does not seem to be able even to realise the immense difficulty of such a part as that of Arnold with its 456 G's, nearly 200 notes in the high register and 90 in the highest register of all. His great grandfather was probably wiser.

| The   | Table   |
|-------|---------|
| A 140 | 2 00000 |

|                 |     |          | 1 ne | 1 aoie  |      |          |    |
|-----------------|-----|----------|------|---------|------|----------|----|
| Guillau<br>Tell |     | I Purita | mi   | Tannhä  | user | ? Bohème |    |
| G               | 456 | G        | 153  | G       | 143  | G        | 52 |
| A flat          | 93  | A flat   | 13   | A flat  | 52   | A flat   | 45 |
| Α               | 92  | Α        | 35   | Α       | 24   | Α        | 11 |
| B flat          | 54  | B flat   | 4    | B flat  | -    | B flat   | 8  |
| В               | 15  | В        | 4    | В       | -    | В        | -  |
| C               | 19  | C        | _    | C       | -    | C        | 1  |
| C sharp         | 2   | C sharp  | 3    | C sharp | _    | C sharp  | -  |
| D               | -   | D        | 2    | D       | -    | D        | -  |
| F               | -   | F        | 1    | F       | _    | F        | -  |

EDGARDO CARDUCCI.

### BASQUE WASSAILING SONGS

ONE of my earliest memories of a childhood spent at Saint-Jean-de-Luz on the shores of the Bay of Biscay, is of the boys who used to go the round of the houses singing a song to welcome in the New Year. Lying in bed on New Year's Eve I used to hear them faintly in the distance first of all, but gradually the sound grew louder as they moved down the street, and presently they would gather in a little group beneath our windows and lead off with the first verse of their song. They sang, or rather shouted, in unison, and there was something in the quality of their voices which imbued their song with a strangely remote and primitive atmosphere. The notes varied a little from singer to singer, but the rhythm, as irregular as it was strongly accentuated, was always the same:

### Dios te Salbe.(1)



Like so many folk-singers these boys had a way of not being exactly on the note, especially where the tune contained an interval of a semi-tone. C, for instance, was almost always sharpened by something like a quarter of a tone.

God save you! Be you welcome! May God grant us a good night, And let us enter upon a good year.

Thus ran the first verse. Of the remainder, some of which were sung solo and some in unison, many went to a variant of the original tune:

### Emango baduzu.(2)



(1) Rodney A. Gallop: 25 Chansons Populaires d'Eskual Herria. Musée Basque. Bayonne. 1928. 25 francs. (2) Ibid. Here are some of the verses:

God save you! Be you welcome! May God grant us a good night, Let us observe the customs Of New Year's Eve.

Praised and Blessed
Be the Holy Sacrament
Conceived by a Virgin
Free from stain of sin.

After this they would begin to pay compliments to the master and mistress of the house, some of them improvised, but the majority consecrated by tradition:

> Beside the river stands the ash-tree And also in the mountains. The Master of this house Has a beard as red as gold.

On the hillside the gorse Is all in flower. The Mistress of this house Is like a rose.

We in our turn were expected to make them presents of food or coppers. Accordingly they would knock at the front door and sing:

One egg is but little
And so are two:
But if you will give us three
There is none to be your equal.

Gracious Mistress of the house Lovely are your eyes. From your hand we seek Bacon and sausages.

If in our enjoyment of their song we were slow to answer the door, the knocks were redoubled and the verses reflected their impatience:

If you are going to give, give.
If not, then say so.
For there is snow upon the mountains
And our feet our cold.

When at last we had rewarded them with a handful of coppers they would sing a final verse of compliments to my mother, likening her to an angel of Paradise or to the Virgin Mary, and move off down the street. For those who were less appreciative of their efforts they had a string of insults in reserve which they would bawl out to the same exhilarating tune before trying their fortune at the next house.

Some years ago this custom, which bears so strong a resemblance to the English wassailing, was prohibited by municipal decree, but it is still observed nowadays, albeit less extensively than before. From the collections of Azkue and Donostia<sup>(3)</sup> it appears that this song belongs to the Spanish rather than to the French side of the frontier and that its real home is the valley of the Bidassoa from Sanesteban to the sea.

But wassailing on New Year's Eve and on other special occasions is common throughout the Basque provinces, and there are many New Year's songs of different types and varying interest.

The Biscayans, for instance, welcome the New Year with a song of which there are countless variants. That collected by Azkue at Guernica is perhaps the most interesting:

### Urte barri barri. (4)



The rhythm is typical of Basque folk-song. One is continually meeting these long unsymmetrical phrases which seldom fit conveniently into any simple time-signature. The words are a mere

<sup>(3)</sup> R. M. de Askue: Cancionero Popular Vasco. Barcelona. J. A. de Donostia. O.M.C. Eskual Eres Sorta. Madrid.
(4) Askue. Op. cit. No. 992.

jingle, incomprehensible in parts, which probably means little to the singers themselves:

New Year, New Year!
Pigs' ears.
He that hath (let him give) to him that hath not,
I have not, therefore (give) to me.
Apalasio(5) comes on horseback,
Day of the three Kings....
Give if you are going to give,
If indeed you are going to give;
While we are waiting it is growing late.
Apalasio miri montana
Three walnuts and four chestnuts.

The region of the Basque country which is richest in folklore and in ancient tradition of all kinds is that known as Alta Navarra. This is the name given to that part of the Spanish province of Navarre which lies between Pampeluna, the French frontier, and the borders of Guipuzcoa. Here are the valleys of Baztan and Bertiz Arana which, like Andorra, preserved their existence as independent republics until comparatively late in the Middle Ages, and display their armorial bearings, on vast stone escutcheons, on the poorest hovel or the most rococo villa of a returned Americano.

In one or two isolated mountain villages in this region a custom is still observed which is clearly pagan in origin and must date from the most remote antiquity. In the early hours of New Year's Day the children either draw fresh water from the well or collect the first rain which has fallen in the New Year. There is special virtue in this water. It is held to be a charm which will bring good fortune during the whole year, and the children form little groups and carry it round from house to house. At Lakuntza they ask to be admitted with a song, of which Azkue gives the following variant:

Etxeko andre giltzaria.(6)



Lady châtelaine of the house Come and open the door. For we bring new water, And new water brings good health. A good day is New Year's Day. May God grant you a good day.

<sup>(6)</sup> Apalazio is a corruption of the word Apparitio, an old name for Epiphany.
(6) Azkue. Op. cit. No. 946.

Donostia gives a singularly beautiful Aeolian variant of the same tune which he collected at the village of Oderiz:

### Ur goyena, ur barruna.(7)



Water above, water beneath.<sup>(8)</sup> New Year's Day is a good day. In token of a good day Here we bring new water.

At Arroazu, where the same custom is observed, the words of the song bear no reference to the water, and consist of compliments (or insults) to the master and mistress similar to those sung at Saint-Jean-de-Luz and elsewhere.

### Or goian goian errota.(9)



High up yonder is a mill Grinding corn. The Lady of this house Is devoted to the Virgin Mother.

High up yonder are three beech trees, The middle one is the thickest. The Master of this house Is handsomer than any other.

High up yonder is a mist And behind the mist a wolf. May the old woman of this house Be suffocated with fleas.

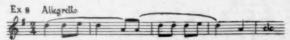
(7) Donostia. Op. cit. No. 247.

(s) The meaning of this is obscure. It may mean a distinction between rain water and well water. Basque is an exceptionally concise and elliptical language, a quality which is not without its defects.

(9) Azkue. Op. cit. No. 968.

The words of this song are particularly characteristic of Basque folk-poetry. They illustrate a tendency which we have already seen in the Saint-Jean-de-Luz verses to divide the quatrain into two halves which more often than not are totally unrelated to one another. The first half paints a little picture such as a hillside aflame with gorse or a wolf lurking in the mist, while the other either expresses some thought or emotion, or, in the case of the wassailing songs, contains the traditional compliments or insults. (10)

Although the custom of bringing in fresh water at the dawn of the New Year is observed only in a few villages, it must formerly have been very widespread to judge from the number of places where the wassailing song still contains allusions to it, allusions which in most cases are not understood by the present singers. The tunes are often no more than a single phrase repeated ad infinitum. They range from the rather unusual Lakuntza variant to the completely commonplace



which, to my intense disappointment, was all that I could find at Zugarramurdi. Sometimes the phrase is longer:

### Izotzetan elurretan.(11)



or it is slightly varied and worked up into ternary song form:





(10) Cf. Rodney Gallop: A Book of the Basques. Ch. 7. Macmillan and Co. In the Press.
(11) Azkue. Op. cit. No. 962.
(12) Azkue. Op. cit. No. 988. Cf. Ex. 5.

In Biscay the eve of Saint Agatha's Day (Santa Agada) is a great occasion for wassailing. It is difficult to imagine why this particular saint should be thus honoured unless her day replaces some pagan festival with which the custom was formerly associated. The singers usually muffle up their faces, a detail which brings them close to the English 'guisers' and to the Irish 'wren boys,' and they carry a tall pointed stick on which to spike the bacon and sausage which are their traditional recompense. Here is my version of their song:

### Santa Ageda.



A strong Aeolian influence will be noticed in this tune which was even more marked in the singing and amounted to a definite hesitation between the Aeolian mode and the modern minor scale. The singer never seemed sure whether to sing G natural or G sharp, alternating between one and the other and often singing something between the two. On one occasion she went from E to A (in bar 3-4) in what appeared to be three equal intervals. This hesitation between the old church modes and the diatonic scale has been my constant experience in collecting Basque folk-song, and I have found that it is most strongly marked in the most genuine and unsophisticated folk-singers. My usual course, when faced with a doubtful note, is to sing both alternatives to the folk-singer, and to make the latter choose between them. In the present instance the version printed is one which had the singer's full approval.

Like all wassailing songs Santa Ageda has innumerable verses.

The lines are not all of equal length, and the corresponding musical phrases are accordingly shortened where necessary:

### Santa Martiri. (13)



The first verse is as follows:

Saint Agatha, Saint Agatha. To-morrow is Saint Agatha's Day And to-day is Saint Agatha's Eve.

I beg leave of the Master of the house To sing the praises of Saint Agatha. I beg leave of that Holy Saint That the good name of Christianity May for ever be blessed.

At bars 11 and 12 of the tune one of the singers bangs on the door with the pointed stick, and the remainder of the song follows the usual course of wassailing songs.

In the neighbouring province of Guipuzcoa Saint Agatha's song is rarely heard. Where it exists it is sung to a tune in the minor which bears a certain resemblance to the first example quoted in this article:

### Santa Yageda.(14)



The French Basque provinces do their wassailing during Carnival rather than on Saint Agatha's Eve. The gypsies of Saint-Jean-Pied-

(13) This variant was taken down from a record made for me by Primo Echeita and José Maria Alberdi of Berriz, when they visited London in January, 1930, as members of the Berriz team of sword-dancers.

(14) Azkue. Op. cit. No. 977.

de-Port, for instance, go the round of the houses, armed with pointed sticks similar to those of Biscay, and singing:

Santibateko Andere. Wife of Santibat. (15)



This year like last year, Santibat sends us out That we too may have bacon.

You are sitting in a chair (Dressed in) bright colours, Will you get up To give me bacon?

Then the inevitable compliments begin:

Noble Lady of the house Finer than any other, With the ring on your finger I could buy Bayonne.

The Lady of this house Goes to church on horseback, Goes to church on horseback To sit in a chair of silver.

Birds sing at the windows of this house.

They will kill seven bulls

When the son of the house marries

And they will fight the eighth in honour of the company.

If they are satisfied with what they receive they sing:

You have given nobly And all the company knows That you will enter into Paradise With all your family.

If they are sent away empty-handed their traditional partingshot is:

> Come let us go hence, There is no bacon here. In the larders of this house The mice rear their young.

(15) Santibat appears to be a legendary personification of Carnival. I have a theory that he must once have been represented by some sort of 'guy' like Olentzero (see page 333) or the *Poklad* of Lagosta (Lastovo) in the Adriatic.

In the rolling country to the North of Saint-Jean-Pied-de-Port, where there are few roads and many curious customs have survived, a similar song is sung by gypsies or children:

### Heldu gira urrundik.



The leading-note, as sung to me by a girl from Irissary, was at times almost exactly half-way between G natural and G sharp. After the first verse:

We have come from far away Having spent the whole night on the road For we have heard that it is Carnival.

the song is similar to that sung at Saint-Jean-Pied-de-Port.

These carnival songs are seldom sung in the Spanish Basque country, but at Arizcun in the Baztan (Spanish Navarre) it is the custom for the children to go wassailing on each of the three Sundays before Lent. The song they sing is of no particular interest, but by a curious tradition the first Sunday is reserved for the boys and the second for the girls, and it is only on the third that they all go out together. These three Sundays are given Basque names founded on this custom (Gizakundia, Emakundia and Orokundia).

On Christmas Eve in parts of Guipuzcoa the children either blacken the face of one of their number or make a 'guy' of straw and old clothes. They call him Olentzero or Onenzaro and take him round to all the houses. Olentzero appears to be a personification of jollity. When he has brought in all the food and coppers expected of him he usually ends his career on a bonfire. His song, which has no tune worth mentioning, is as follows:

Here comes our Olentzero; Silent he sits with a pipe in his mouth. To-morrow he will sup On a couple of capons With a bottle of wine. In other parts of the country the Christmas wassailing is less distinctive. The children go round singing carols, some of them of great beauty, the words of which are purely religious in character and would sometimes seem to be the relics of an obsolete Nativity Play. Here are three examples from Labourd, Navarre and Guipuzcoa respectively.

### Oi Eguberri Gaua.



### Eguberri. (16)



### Ai au gabaren.(17)



The sharpened sixth in this last tune is very typical of Basque folksong, as are also the curiously shaped phrases. In this particular example they can be fitted to a regular 5/8 time, but more often

<sup>(16)</sup> Azkue. Op. cit. No. 933.

<sup>(17)</sup> Azkue. Op. cit. No. 915.

one finds oneself obliged to alter the time-signature every two or three bars. The Basque has a better notion of the rhythm of speech than of musical rhythm. He likes to give to each syllable a note and to each note a syllable, and as his verse is usually written in lines of an uneven number of feet the result is very often a rhythm of extreme irregularity, especially since he relies on his memory for both words and tune and attaches more importance to the former than to the latter.

It is, I believe, generally recognised that the custom of wassailing is of pre-Christian origin and was associated with various pagan festivals, of which the most important were the New Year and the Spring Rite. When the old gods were overthrown by Christianity the externals of their cult, ritual dances, mumming-plays, wassailing and the like, were taken over by the Early Churches and adapted to Christian usage. Some of them still cling to New Year's Eve, but the majority are now associated with Christian festivals or with the carnival. At Laguinge (Soule) masked figures enter the houses at carnival time and without speaking make signs that they desire presents of food. If the people of the house try to tear off their disguise they struggle and escape. This custom strongly recalls the silent masqueraders of the Roman Saturnalia who expelled from houses the spirits of the dead. At Larrau (Soule) the young men go wassailing on the last Saturday night of January, a curiously arbitrary date, with a song which incidentally includes this rather striking verse:

> The Master of the House is on his way With a golden rod in his hand, When he speaks with the King He keeps his hat on his head.

At Ainhoa (Labourd) it is the *Kazkarotak*<sup>(17a)</sup> with their Spring Processional and dance who go wassailing, thus furnishing an interesting link between these two ways of "bringing in the luck."

In one village in the Baztan, moreover, the Spring Rite still survives in an even more recognisable form. This village is Arrayoz, where on each Sunday in May the children take a May Queen round to all the houses. It is only lately that this custom has been shorn of the elaborate ceremonial with which it used to be associated. Donostia thus describes the *Erregiñeta* as it was enacted within living memory at the neighbouring village of Maya: 'The girl whom they chose as Queen must be one who could remain serious. They dressed her as a Queen, decked her with flowers, bound her by the arms to a chair, and strewed roses at her feet. To the passers-by, who were expected

(17a) See Violet Alford: French Basques. Music and LETTERS, April, 1929.

to put a coin in a plate which she held in her hands, her attendants sang this song:

### Erregiña ta saratsa.(18)



Queen of the willow (?) Sweet and noble of disposition, They say that the King of Navarre Has made her a promise.

The generous were rewarded with praises and the close-fisted with gibes:

In the water is a big lamprey, A seagull drops upon it. This youth who has just passed Keeps all his money in a chest.

Songs of the wassailing type are also associated with betrothals and weddings in Alta Navarra and in a small part of Guipuzcoa. At the village of Urroz, for instance, the betrothed couple are serenaded on the day when their banns of marriage are read for the last time:

### Pasayetikan joan nintzala.



(18) Donostia: De Música Popular Vasca, p. 40.

As I was going to Pasajes I thought on the way That I must go and serenade the Bridegroom.

Pasajes and Renteria, and the third is Oyarzun. God save you my comrades. Make answer to me heartily:

God save you. Be you welcome. God grant you a good night And may the good night He gives you bring us each a good day.

My Lord Bridegroom, to serenade you we ask your permission. We have brought a permit from Barcelona.

The plough is beautiful in the field after the manner of its kind. The Bridegroom who is betrothed this eve is a fine workman.

The walnut has a thick shell, and the Bridegroom is a lusty fellow. You have chosen a buxom maid, daughter of an honourable house.

The wild vine after the manner of its kind grows quickly upwards.

We have sung to the Bridegroom, now we will sing to the Lady
Bride.

The Bride is a flower: she has a laugh on her lips. The Bridegroom who is betrothed this eve is her equal.

In the church is the Book; the dove flies round it. The Bride who is betrothed this eve is an angel of Paradise.

Lord Bridegroom forgive me if I have not serenaded you well. If you within are better singers come outside yourselves.

Pedro Grajirena, a bertsolari (improvising bard) who sang this song to me, offered to produce as many more verses as I wanted. The lilt of the song was extremely difficult to catch, so subtle was it, and moreover it seemed to vary slightly with each verse. At Zugarramurdi I took down another betrothal song of which the words resembled those of Ex. 14a and the tune that of Ex. 2.

The serenaders are always rewarded with food or money, and their songs seem to be allied closely to the wassailing songs. They appear to have originated in a custom which was once general in Alta Navarra but which survives nowadays only in a few villages. On a Sunday morning when banns of marriage are to be read out in church, two neighbours plant a metal bar in the ground in front of the bride's house. The tobera, as this bar is called, is decorated with flowers and lace, at the exact time when the banns are being read, by two unmarried girls also chosen from among the nearest neighbours. In the evening five men come to the house to serenade the betrothed couple. The task of two of them is to support the tobera suspended horizontally on rings hung from cords which they hold over their shoulders. Two others, known respectively as the

pikatzaile and the biya, beat it with small metal rods, and the fifth sings the koplak (verses). They start with a curious little refrain, the opening words of which have never been satisfactorily explained, and which was thus noted at Oyarzun by Manuel de Lekuona:

### San Martin de la moja. (19)



San Martin de la moja, moja de la San Martin, Let us beat the tobera in good time, In good time and with the (aid of the) Virgin Mother.

After this the singer asks permission to observe the custom of the tobera and proceeds to extol the virtues of the bride and groom, and then to ask for the pregu afari, the traditional supper with which he and his companions are rewarded. Some of the verses are improvised, but many are similar to those already quoted in other songs. Each verse is followed by a solo on the tobera by the pikatzaile and the biya who beat it first in 2/8 and then in 3/8 time.

The tunes to which these songs are sung vary from one village to another. Donostia gives two curious modal variants collected at Vera and Sumbilla respectively:



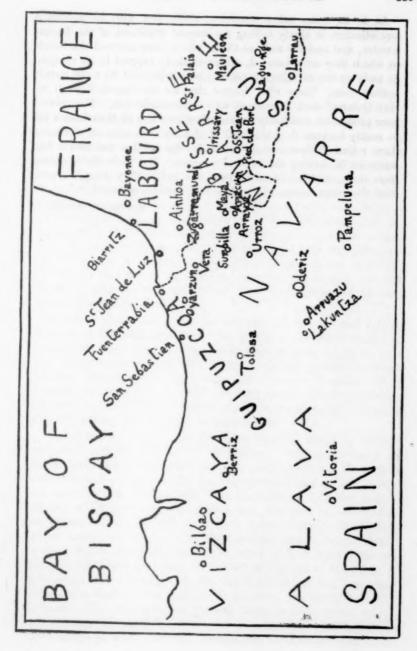


### San Martin de la moja.(21)



(19) Manuel de Lekuona: Las Toberas. (Euskalerriaren Alde. Año X

(20) Donostia: Eskual Eres Sorta, No. 176. (21) Donostia: Eskual Eres Sorta, No. 175.



As in so many other countries, civilisation with its attendant sophistication is slowly stifling the ancient traditions of the Basque country, and customs such as these, which have survived the beliefs on which they were founded, are particularly exposed to its ravages. As early as the seventeenth century the Church set its hand sternly against them. Those who 'begged alms for the Church through the May Queens' were threatened with excommunication. The toberak were prohibited, nominally because they gave rise to disturbances but in reality because they savoured of idolatry. In spite of repression these robust Basque customs succeeded for another two and a half centuries in defying the laws of progress. But their life is ebbing from them, and it cannot be long now before they disappear even from the remote places where alone they are still practised.

RODNEY A. GALLOP.

## MUSIC IN ROBERT BRIDGES

ALREADY the churlish Easter seems far away which took from us one of the rarest singers of the English spring. While no worthy obituary of those days forgot the love of Robert Bridges for music, this was too often treated as just one pillar in the temple of a richly cultured mind. Poetry, no one doubted, was the dome of the edifice, but so many things were believed to support it; the tale of them did help, of course, to make a readable obituary. Prosody, spelling reform, medicine, science, philosophy—did music merely rank with these as another interest in the calm, versatile, athletic life which took the Laureateship in its stride and found in its eighty-sixth year a fame it never sought? We may be able to show that with Bridges music was more than an interest, far more than a mere hobby or accomplishment; that it was an instinct, deep and pervading, only less potent, it may be, than the lyrical urge which prompted his best poetry, and indeed cognate with it.

Fortune enabled him to run his own race, to map out and hold to a career of dedicated excellence. He speaks to the world mainly in poems and plays, also in a scattered mass of prose small in bulk and disparate in subject, but of keen, gravely pondered critical quality. Chronological order is of no great account. It seems best to consider the prose first, in which his most specific and detailed work on music is written, and afterwards to trace in the plays and poems his musical instinct in its subtler manifestations.

A good starting-point is the Yattendon Hymnal, edited by Bridges and his friend the late H. E. Wooldridge. Only an authority on hymnology, and a far-sighted one too, could pronounce on such a collection to any purpose. Yet the non-specialist may quickly review its more obvious features, for they illustrate so well the general attitude of Bridges to music. Firstly then, this poet speaks of what he knows. Many English poets have written vague emotionalism about music, coming to grief often enough over technical detail. A few, Milton above all, have given proof of both knowledge and imagination. But have any discoursed on themes so recondite as hymnology and plainsong with the zestful confidence, the easy grasp of learning displayed by Bridges in the notes and prefaces to this hymnal? The poet-musician Thomas Campion once wrote, among better things, a rule-of-thumb treatise on counterpoint; we can think of no nearer parallel. Secondly, Bridges has the courage of his tastes

and opinions. Begun when he was precentor of a village choir, the hymnal grew into a model of deliberate perfection, embodying, so far as a hundred hymns might, his ideals in every particular, down to the exquisite typography. If for a fine tune no words could be found good enough, he adapted or wrote what his fastidious command of English warranted to be in keeping. If for a melody no received harmonies were good enough, they were generally supplied by Wooldridge, to whom counterpoint of the golden age was second nature. Plainsong melodies, tunes by Tallis and Gibbons, tunes by Louis Bourgeois and Jeremiah Clarke (whose reputations the precentor of Yattendon did much to restore) make up the greater part of the collection, with eight chorale settings by Bach. And if one of these latter, a version of Isaac's famous 'Innsbruck' song, is thought by Bridges to 'rank in an inferior order of beauty' to the original, he says so. He trounces the English reformers who spoiled fine French pealm tunes to fit them to their 'eternal DCM doggrel.' A melody by Henry Lawes is allowed to creep in; but alas! his tunes ' do not exhibit a genius in the construction of simple phrases, nor does his bass here offer any opportunity for strength in harmonic handling '; and Milton is duly reproved for the exaggerations in that over-partial sonnet to his friend. Bridges comes down good and hard on Miller's 'Rockingham,' which he takes as a type of our decadence; apart from a few of Wooldridge's, no nineteenth century tunes are admitted. Such is the severity of taste, such the antique purity of ideal maintained in the Yattendon Hymnal. And such is the attitude to music with which we have to reckon throughout this poet's work.

Those who know him solely by his writings can pick up few positive facts about the development of his musical instinct. Yet reticent men sometimes let fall curious public confidences. He once told the Tredegar Co-operative Society how as a small child at Oxford he was fascinated by a military band, particularly by the bassoon player. "The low notes of his register amazed me as much as anything of the kind ever has since, and I do not know that I have now quite lost my original feeling towards them." Here, if only provoked by grotesque instrumental colour, is the primal, the indispensable stirring of wonder, of the 'coy inquisitive spirit' on which he wrote that beautiful descant in 'Prometheus.' Here also-who knows?-is the birth of his harmonic and contrapuntal senses. For to be fascinated by a bass instrument, and to attempt to follow its part in an ensemble is a peculiarly hopeful sign. At any rate there is no reason to doubt that in later life Bridges could hear in his mind music of many parts, as could Milton. The long career in its three main stages-surgery in London, the retreat at Yattendon, the forty years' sojourn on

Boar's Hill with Oxford below him—held to music only less constantly than to poetry; held to the older composers, to hymnology, to Bach and Mozart and to very little later work outside the classic succession of Beethoven and Brahms. Congenial friends counted for much. We have named Wooldridge; an affectionate sonnet to him, in 1905, laments the passing of 'the dedicated charm of Yattendon,' and of their collaboration on the hymnal. The sestet of another to Dr. Percy Buck, who in 1904 left Wells for Harrow, voices with dignified beauty the poet's integrity of musical ideal and his tone of friendly exhortation to kindred spirits:

Ply the art ever nobly, single soul'd Like Brahms, or as you rul'd in Wells erewhile;
—Not yet the memory of that zeal is cold—
Where lately I, who love the purer style,
Enter'd, and felt your spirit as of old
Beside me, listening in the chancel aisle.

Bridges wrote a long and delightful memoir of Henry Bradley, the philologist, a study in which here and there we realise that a keen test of a musical mind may be its diagnosis of an unmusical one. We use the last adjective in a relative sense; in its full hopelessness it can seldom be applied. Yet Bradley's state would seem to have been parlous enough. 'He recognised the tune of "God save the King," he said, because the people stood up '; sitting through a performance of Parry's 'Job,' 'he bore the afflictions of the patriarch with a patience like unto his own; but when they were over, longed for silence like a poultice to come and heal the blows of sound.' Yet his ear could distinguish with great delicacy the sounds of speech; and once, in his biographer's experience, his interest held out through a concert of Bach's music. 'This interest,' writes Bridges, 'must have been in the polyphonic ingenuity; the notion, therefore, that his ear was deaf to musical pitch is untenable. What he lacked was the usual emotional response to a sequence of musical sounds.' The diagnosis is as clear as sympathetic; we wonder whether in fact it is correct. Can musical pitch be apprehended without the faintest stirring of emotional response? Can a man unable to recognise 'God save the King ' by its tune follow polyphony by ear in any sense worth considering? With his usual clarity and confidence Bridges says 'yes'; most people would be at least doubtful.

Another name, already mentioned, is firmly linked with the poet's. Sir Hubert Parry set, besides short lyrics, some good-sized odes by Bridges, the most important for our purpose being the 'Ode to Music,' also known as the 'Invocation,' written in 1895 for the bicentenary of Purcell's death. The two arts did not in this instance contrive to

agree as in that Shakesperean sonnet, like sister and brother. Their relations were happier in the later 'Song of Darkness and Light,' Bridges' 'Ode to Nature.' As published with the vocal score the 'Ode to Music' is for him an unfinished performance, dotted with more than one facile gallop of commonplace verse. We are relieved to learn that he was 'not in every particular responsible for it.' Revising it later, he gave it a finer polish and lifted it in some places to a higher imaginative plane. But in neither version is he downright enough for the composer. (We may except the noble dirge section 'Man born of desire,' which Parry has matched with music of real tragic grip.) Personified abstractions people the ode too thickly, nor is it always clear what they would be at; there is much beauty of inlaid descriptive detail, not unworthily reflected in the music, but the composer seldom finds room for his best sort of choral climax. Instead, he falls back more than once on mechanical repetition both of words and of musical figures. This collaboration set Bridges thinking. The result was a noteworthy preface 'on the musical setting of poetry,' in which, by the way, he makes it clear that no reference is intended to 'the music with which my ode was, far beyond its deserts, honoured and beautified.'

The preface is a closely reasoned plea against the declamatory method of setting verse. Written a generation ago, with the gospel according to Wagner raging, it declines even to mention that composer. It assembles in a few pages the most cogent arguments of the believer in pure vocal music against the upholders of a declamation which would drag the art eternally at the chariot wheels of verbal inflection and verbal rhythm. Bridges never lacked courage in standing out against anything, but he was apt to forget that artistic results are of more account than theories. Musical declamation itself has no doubt become in modern usage a more flexible thing than he realised; on the other hand, such a composer as Vaughan Williams has proved that methods akin to those of the golden age may yet be made to inform a living musical utterance. The poet piles up a daunting list of evils brought about in the pursuit of declamation: repetition, natural to music, is incompatible with it, climax and conclusion are difficult, 'the rhythms of poetry and choral music are different in kind.' Seeking to enforce the poetic means of stirring emotion, music renounces its own highest power of doing so, 'because that resides in pure musical beauty, and is dependent on its mysterious quality.' Again, declamation is unkind to certain sorts of words; whereas think what Carissimi or Purcell could make even of 'Ahs!' and 'Ohs!' In a final clinching question, Bridges gets the bull well by the horns: 'It will seem that the musician is labouring to introduce into pure vocal music the old dramatic crux, that awkwardness from which it has, in its best forms, been beautifully free. Because in the musical drama that must be sung which should be spoken, why try to make that seem to be spoken which should be sung?'

To have put the main point with such vigour and clarity in those days was no small achievement. Whatever of narrowness may confine the writer's views, he knows to the last square inch the ground he stands on. Vocal music, he holds, while doing no actual violence to good words (and who more fastidious on that point than he?) must be permitted to live its own life; to obey, purely and ideally, the laws that govern its nature. From this preface there speaks the same voice, there breathes the same spirit of utmost integrity, as from the prefaces and notes to the Yattendon Hymnal.

We pass to his plays. While as a body they have much less to do with music than either the prose or the poems, here and there they help to fill in or to widen our view of the musician. The most pertinent is 'The Christian Captives,' after Calderon, with its heroine Almeh, daughter of the King of Fez. She renounces her ancestral faith, mainly through love for the Christian hero; but the first inducement springs from the spell cast on her by a chorus of captives in the palace, who sing in her hearing 'Jesu dulcis memoria' in the setting by Allegri and Anerio. The hymn throws a spiritual refreshment over the early part of the play; so does the talk of the leader of the chorus to the princess about the 'confident rivalry' with which part must vie with part, as if each knew its passion was the deepest. In 'Achilles in Scyros' Bridges the musician appears for a moment in a context too piquant to be overlooked. Deidamia, playmate of the disguised Achilles, walks with her maidens through a grove and suddenly asks them:

Did ye not mark
How resonant this glade is? That our voices
Neither return nor fly, but stay about us?
It is the trunks of the trees that cage the sound
As in an open temple, where the pillars
Enrich the music. In my father's hall
The echo of each note burdens the next.

Flying over seas and spiriting himself back into heroic antiquity, the precentor of Yattendon lets fall this casual proof that he knows his acoustics. Whatever he may write on church music, even when he speaks of 'concords linked in a music slow Dying thro' vaulted aisles away,' we must, in justice to the lovely precision of Deidamia's speech, give him credit for meaning what he says. Those concords would be concords, not a jumble of echoes, as they would be 'in my father's hall,' and as they usually would be if audible reality

could be given to the careless imaginings of many poets about the eloquence of church music

When through the long-drawn aisle and fretted vault The pealing anthem swells the note of praise.

In one other play, as in the first we mentioned, the art of music has an integral function. A light strand of love-making with lute and song is skilfully woven into 'Humours of the Court,' with its gallant, rather mincing gaiety. In two lyrics, sung on the stage, music dissolves playfulness into true poetic passion.

Already Bridges the Hellenist and Bridges the student of Renaissance drama have struck across our path. For a while we must now forget the church musician as we salute the poet—one informed with a wide-ranging yet exquisite culture, the delighted master of an ever-inventive prosody; best of all, a singer whose song, never loud or turbulent, is pure and unhampered by his learning. Let us set him in his own countryside, Oxfordshire or Berkshire, never far from his silver Thames, and listen to a typical poem:

The hill pines were sighing,
O'ercast and chill was the day:
A mist in the valley lying
Blotted the pleasant May.

But deep in the glen's bosom
Summer slept in the fire
Of the odorous gorse blossom
And the hot scent of the brier.

A ribald cuckoo clamoured,
And out of the copse the stroke
Of the iron axe that hammered
The giant heart of the oak.

Anon a sound appalling
As a hundred years of pride
Crashed, in the silence falling:
And the shadowy pine trees sighed.

The poet with music in him may always be known by his treatment of sound-impressions. Keen of hearing though he must be, he never stuns or worries us with them; he makes them tell by his skill in selection and orchestration. Usually, too, as Bridges does here, he gives the other senses their due play; to him nature is no mere hall of sound. This little poem is framed, so to speak, in the sighing of the pines, but in the first half of it there is no other aural impression. Through sight, feeling and scent we take in the grey, misty day, with summer sleeping in the gorse and brier. Only then do sounds multiply; a grotesque one, insistent ones, to the noblymanaged climax and the swift fall. Sounds, in fact, like the whole

poem, are controlled with a keen, spare strength which comes of clear perception and masterly restraint in presentation. Bridges has a way of clinching with a few aural images a poem mainly visual. The famous 'London Snow' apart from the marvellous eddyings of its rhythm, is naturally a thing more for eye than for ear; yet how uncanny in their effectiveness its few strokes of sound, starting up from the muffled stillness—the morning cries, 'thin and spare,' the blundering carts, the boys calling 'O look at the trees!' Only in the last of the three stately stanzas of 'The Downs' do we hear anything: the plashing and surging of the waves. And in 'Awake, my heart, to be loved,' with its onset of rhythm and its ardour of imagination that can toss out magnificent lines like these—

Uncanopied sleep is flying from field and tree:
And blossoming boughs of April in laughter shake—

the voice of his lady in the last stanza, heard in fancy calling 'O sun, now bring him to me' is the one aural image in the poem. Only a master can hold back an effect with such absolute sureness.

When sound-images predominate, it may be in such a Blake-like little song as 'O my joy,' in which the mood is a fixed one of listening rapture. Or, most rarely of all, in a poem like 'A song of my heart,' where for once the reticent Bridges opens the treasurehouse in his memory of the sounds he loves best-sounds of his countryside, of church music, of home. Yes, and he adds to them ' the memory of my books '; clearly the words and lines most welcome to his recollection never bring their bare sense with them, but each also its verbal tune and rhythm, as a musician's favourite scores might sing themselves in his mind. But it is in the descriptive kind of lyric, more normal with him, that he crowds on the sounds at need with that peculiar wise zest of his, that delighted deliberation. No other English poet can write of bird-song as he can. Shelley drowns his lark in a flood of poetic ecstasy and melancholy; Meredith's lark, with its bright rain of notes, is a symbol of the joy of earth. No such feats for Bridges; he tells us, often in the simplest language, thing after thing which his musician's ear has discovered and discriminated in bird-song; something, it may be, so delusively simple that we think anyone could have noted it and expressed it in that way. As this on birds singing in the autumn:

> Their notes thro' all the jocund spring Were mixed in merry musicking: They sang for love the whole day long, But now their love is all for song.

> Now each hath perfected his lay
> To praise the year that hastes away:
> They sit on boughs apart, and vie
> In single songs and rich reply.

He calls their singing 'Earth's immemorial cradle-tune'; elsewhere they 'hand on their small folk songs from father to son.' Such simple musical figures reveal in their intimacy a mind that would enter into the birds' domestic and social polity and learn their strange wisdom, as might some wiser and kindlier hero of the Aristophanic play.

The much-praised 'Elegy on a lady ' is a good example of skilful, deliberate control of definitely musical terms. With this picture of a dreamlike funeral procession a romantic archaism of language goes well; flute and tabor sound; the viol leads the melody, 'with lesser intervals and plaintive moan Of sinking semitone.' At once precise and imaginative, this recalls the Miltonic vein of musical evocation. And the plangent sound-images, once evoked, echo delicately among the others from stanza to stanza till the elegy ends. Thus to instil into a poem a living breath of sound, both verbal and imagined, is a fine art with Bridges. So it was, of course, with Milton, who has left the supreme example in the morning hymn of Adam and Eve. One of Bridges' loveliest is 'Noel, 1913,' where the poet stands on Boar's Hill with bells pealing in the valley below him; now his mind flies to the belfries with their 'mad romping din,' now the message of consolation peals down to him from the stars. As a grander, more full-toned example, 'The Psalm,' a lyric of his old age, stands preeminent. The wheel has come full circle; here again is the precentor of Yattendon, listening to a flood of music pouring through an opened church door:

A great Huguenot psalm it trod forth on the air with full slow notes moving as a goddess stepping through the responsive figures of a stately dance, conscious of beauty and of her fair flowing array in the severe perfection of an habitual grace, then stooping to its close, paused to dance forth anew; to unfold its bud of melody everlastingly fresh as in springtime, when, four centuries agone, it wing'd the souls of martyrs on their way to heav'n.

Everywhere the same controlled strength in dealing with sounds; the same precise delicacy of perception and selection whether in a bird-like lyric or in a poem like this last, rich with its memories of grave old art and stern with the terrors of history. And to attempt to treat with any fullness of the metrical mastery of all this writing would in our space be impossible. In range and in sureness it is unsurpassed in English. No doubt Swinburne was a tremendous metrist; but then as often as not he is drowned in his own waves. Bridges, like Milton, always masters his: whether in the short lines that pipe and float like Blake or Heine, or in the statelier short ones that recall the Ambrosian hymns, or in the metre which with

unflagging zeal he hammered out of classic hexameters on the one hand and the choruses of 'Samson Agonistes' on the other, to exploit to the full in the 'Testament of Beauty.'

But enough of technical matters; what did music mean to Robert Bridges? It was, firstly, a delight, but one ten times purified. Fastidious in most things, in music he was narrowly so. We know his high ideals in hymnody, his deep love for the older polyphonic masters. Bach he quotes more than once as an embodiment of the utmost that music can do. In a courtly sonnet he praises Joachim for 'bringing the soul of great Sebastian near' in days when that soul, for most Englishmen, had not shone very far through the brain's ingenuities. Joachim, he says, made Beethoven's inmost passion speak; but with passion in music Bridges is never quite comfortable. Mozart, a more congenial spirit, he cites as the ideal of gaiety and spontaneity, and of difficulty overcome with no trace of effort remaining. A truism, no doubt, and a narrow one; there is much more in Mozart than that. But to ask the poet for greater catholicity is of no avail. In his confined circle of quintessential music he chose to live; his delight in it was never perfunctory, but warm and deep. For him, this music took full rank with the highest joys of the world. Let a perfect day come out of the sky: it is 'worthy of the Virgilian muse, Fit for the gaiety of Mozart.' In his version of 'Eros and Psyche' he has hidden an acrostic on Purcell, rather as some illuminator in the middle ages, embellishing a manuscript, might hide in some corner a design of his own fancy alien to his text. For though the stanza comes in an apt place, there is no word of it in Apuleius. Unseen musicians in the palace of Eros play and sing to Psyche as she dines:

> Pathetic strains and passionate they wove, Urgent in ecstasies of heavenly sense; Responsive rivalries, that, while they strove, Combined in full harmonious suspense, Entrancing wild desire, then fell at last Lull'd in soft closes, and with gay contrast Launch'd forth their fresh unwearied excellence.

Beautiful in its way, but perilously abstract; it would fit a wide range of good music, Purcell's no more than that of many another composer. It is, in fact, one of several attempts made by Bridges at expressing his ideal conception of the art. Others are found where we should most naturally seek them, in the astonishing poem that finished and crowned his career.

In old age music, while still a delight to him, had become more consciously a gospel. The 'Testament of Beauty' is a philosophical

poem, that is, one of the kind which at best can be but a desert with oases. Often its ideas simply will not go into poetry. Yet so many are the cases, so frequently does the desert blossom as the rose, that Bridges finds room to review in wonderful poetry his whole life's attitude, not only to music but to his other interests and delights, as he marshals his great argument that beauty is our clearest revelation of the divine. For all the crabbed stretches, lyricism is not gone; rather, it is inlaid. Quite early there comes a descant on birdsong unsurpassed in his previous work for melody and for enchanting allusiveness: how deeply rooted in living things, he tells us, is the instinct that set Bach and Mozart singing, and the other minstrels 'who pioneer'd for us on the marches of Heaven.' Such a passage helps to confirm our contention that in Bridges the poetic and the musical instincts were cognate. Here and there church music is again worked into the decorative scheme. The intimate joy of the lover of old choral art in pure concord is expressed, with authentic relish, where he writes of the beauty of certain human characters whose qualities attain a simple but perfect equilibrium. Such people are themselves concords; and the sweetest of all sounds is 'the perfect intonation of the major triad.' If a line like that is not poetry, others compensate for it. One of the bravest utterances of the poem, one which splendidly illustrates its main argument, claims for music a place and a power above the world. Bach fittingly gives birth to the idea, which, as it develops, doubtless embraces the other arts, but refers in the main to music as to the one that outruns nature farthest of all:

As when Sebastian preludeth, all her voices that ever have reach'd our ears are crestfal'n and abash'd: for tho' man cannot wield her infinit resource of delicacy and strength, yet hath he in lieu thereof a range triumphant, where his exorbitant thought defying Space and Time hath power to blend all things visible and invisible, and freely redispose every essence that he knoweth, to parcel them at will—or so he thinketh—like an occult magician whose summons all spirits must attend and obey, from the heart-blaze of Heaven to the unvisited deep.

Thus proudly can the poet-musician sing of the range and splendour of the art which long ago in his ode he had greeted as the 'myriad-voicèd queen,' as the 'enchantress of the air' whose task it was to 'lead o'er all the world's wide ways God's everlasting praise.' But in that ode of 1895 there had been one note of pathos not accounted for by its commemorative occasion. Two hundred years ago Purcell had died; what music fit to be named with his had since been written by

an Englishman? With Parry and others at work our clouds were lifting; but it was still in an owls' light of music that Bridges sang to the strayed Muse his evocative appeal, which in two lines makes our thoughts fly back all the way to Magna Carta and 'Sumer is icumen in ':

Turn, O return! In merry England Foster'd thou wert with infant Liberty.

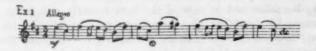
She has returned; and surely among the names of the leaders of our musical renaissance that of Robert Bridges will not be forgotten. In an age of bad hymns and worse tunes he set up an ideal of rarest perfection. Severe to narrowness though his standards might be, he left in the preface of the 'Ode to Music' and elsewhere lasting contributions to musical criticism. This craft, like philosophy, hardly goes into poetry; though it crept now and then into his last work his sense of fitness usually kept it out. We have seen that where his verse actually deals with music there is rightly more idealism than particularity. Most beautiful of all is the wealth of inlaying work, in musical metaphor and simile, in musical figure and allusion, scattered over his poetry with such exquisite rightness, such unerring truth. Not for him Browning's noisy gusto in throwing about technical terms. Ardour he generally lacks, and strangeness: living poets, as De La Mare, have brought into their work stranger images from music and more transporting sounds. And to do Browning justice, Bridges could never command the mighty aspiration and soaring idealism of 'Abt Vogler.' The chief trouble about that poem is of course just this: Is it true? Bridges never said ''tis we musicians know.' He did once say 'Man does not know, and maybe never will know what he is.' Leaving unsolved the ultimate mysteries, he put his faith in beauty; in poetry as the fairest instrument of it which lay to his hand; in music as her worthy, still more transporting compeer. Since Milton died, no English poet has treated the sister art with such honour. In return, she enriched his work only less royally than she did Milton's with the gifts that are hers to bestow.

W. WRIGHT ROBERTS.

## BORODIN AS A SYMPHONIST

'What is Art?' asked Tolstoy—and went on to give an answer that may have satisfied himself but has probably satisfied no one else. He proved nothing but the impossibility of defining the infinite. We define art and the things that belong to it in terms of ourselves; my definition is little more than a statement of my own limitations. 'What is a symphony?' There is no definition (because there is an infinite number of definitions). It may be almost anything, from what the dictionary says to Mahler's 'Mir heisst Symphonie mit allen Mitteln der vorhandenen Technik mir eine Welt aufbauen.' We can only fall back on common sense and say we can recognise a symphony when we hear one.

Most people-unless they take the rather severe view of the gentleman who held that Franck's D minor could not really be a symphony because the score included a cor anglais-will agree that Borodin's three works are genuine symphonies. Yet Dvorak, who was not narrowly academic, once remarked to James Huneker that Tchaikovsky was really a composer of suites-and we understand perfectly well what he meant. Instead of asking 'What is a symphony?' we must ask 'What is essential to a good symphony? What differentiates it beyond dispute from a suite, for instance? ' The answer seems fairly obvious. The material must be worthy of a large fabric (as the second subject of Tchaikovsky's 'Pathétique' first movement is not); the construction must be closely knit, convincing in both its musical and its emotional logic; the arrangement of material and tonality must be balanced without being mechanical; above all, perhaps, the whole work must be greater than the sum of its separate movements. Perfectly true; yet let us clear our minds of cant. We say the material must be genuinely symphonic. But how are we to judge it? A theme in Mozart's 'Bastien et Bastienne' is obviously too trivial for symphonic use, while the same theme in the ' Eroica' is tremendous. Someone may say the difference lies in the subsequent treatment, but if so I shall beg to disagree. A succession of notes rhythmically arranged on paper is not in itself a composer's material; that is the notes thought of and felt in a particular way (as regards texture as well as tempo and inflexion). Beethoven felt those four bars in an entirely different way from Mozart, therefore his theme is not the same. Here is a theme (typical of many) from the finale of Borodin's Second Symphony:



It is first stated by a solo clarinet and appears on paper to be an ordinary 'cantabile contrast' second subject. You can think of it as that—and if you do its subsequent treatment will no doubt fill you with quite justifiable horror, while a performance under a conductor who took the same view (and he might point to the last 'dolce' appearance of the tune in self-defence) would never suggest to you that you were wrong. Only if you feel that theme as the fragment of naked savagery it is do you recognise the perfect fitness, the inevitability, of Borodin's treatment of it.

That is one form of cant, the judgment of sound by the appearance on paper of symbols which may mean one thing or some other quite different. There are others—one of them is the superstition, not yet dead, that formal symmetry is more or less a matter of counting bars—but they must pass. To free oneself entirely from cant is hardly possible, but a mind hampered by preconceived ideas on inessential points can scarcely appreciate justly the symphonic work of a composer like Borodin. Not that his symphonies are startlingly unconventional; if they were it would probably simplify matters. It is the apparent almost-usualness which makes the essential difference so liable to be misunderstood.

Let us for a moment recall a few dates and circumstances. Borodin, like most of his friends of the 'Five,' was not a professional musician. The fact has less bearing on the technical quality of his work than unfriendly critics would have us believe (much that appears naïve and awkward in his work admits of other explanations), but it does account for both the smallness of his output and the abnormal time spent over the larger works. The E flat Symphony took five, the B minor seven years to complete, a circumstance which explains the lack of unity of feeling in the earlier work and makes the splendid cohesion of the other rather remarkable. When he began the E flat Symphony in 1862, at the age of twenty-eight, Borodin had only just renewed his acquaintanceship with Moussorgsky and met Balakirev for the first time. The Symphony was his first 'big' composition and he embarked on it with no experience of orchestration. The Second, the well-known B minor (1869-1876), is roughly contemporaneous with 'Prince Igor.' The Third, in A minor, is a mere

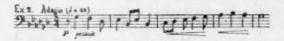
fragment, a moderato assai and scherzo completed and orchestrated We know that the orchestration of the B minor Symphony (and probably that of the E flat as well) was revised by Rimsky-Korsakov and in view of the facts recently brought to light concerning his treatment of 'Boris' one wonders whether he may not have touched up more than the scoring only.(1) Whether Borodin (or Moussorgsky) would have been as annoyed with his friend as the theoretical purists are, is rather doubtful. We must not lose sight of the fact that interference with each other's work was a perfectly normal proceeding among the members of the 'Invincible Band,' and it possibly never occurred to Rimsky that there was any essential difference between revising one's friends' symphonies and operas while they were alive and after they were dead. To take only one instance: the scherzo of the B minor Symphony was unplayable as Borodin wrote it and with his complete approval Rimsky-Korsakov lightened the scoring. The opening of the same movement was devised by Balakirev, who felt that the key-contrast (B minor to F major) was too strong. Again the composer approved, though the reiterated C's on the horns coming immediately after the terrific unison B natural with which the first movement closes would be extremely effective. One can imagine what a howl would have gone up from the purists if the crime had been perpetrated after the composer's death. The fact that he did approve makes the interpolation none the less unfortunate, for it makes it more difficult to grasp the (apparently haphazard) tonal scheme of the whole symphony, based as it is on a sort of semitone 'Rückung' of the type Schubert invented (see his four-hand Fantasia in F minor, with its sideslip to F sharp minor) and Bruckner worked to death. Borodin originally slipped directly from a long-held unison B natural to eight bars of unison C's, which was clear enough; then, the scherzo being in F, he opened the slow movement (D flat) with a G flat major chord. The movements are detached, but obviously the breaks should be made as short as possible. There is no break between slow movement and finale, the D flat-A flat of the final chord of the former being held (enharmonically, as C sharp-G sharp) through the first three bars of the latter-and we are home again in B major. Borodin had previously employed the same unusual juxtaposition of keys in the E flat Symphony, where first movement and scherzo are in E flat but the slow movement is in D (its middle section sideslipping again to D flat), while the finale returns to the main key. It will be noticed

<sup>(</sup>i) The note on both scores, 'Revue par N. Rimsky-Korsakov et A. Glasounov,' may have a sinister significance. And Glinka's orchestral works are both revues et corrigées. Unless we are given the facts, all Russian music of the last century will in future rest under the suspicion of having been more or less written by Rimsky-Korsakov!

that in both works the scherzo precedes the slow movement, as it was evidently to do in the unfinished Third also. The key-scheme of the latter is less unconventional: first movement, A minor (but with the tonic major firmly established throughout the last 103 bars); scherzo, D major.

The invention and handling of the material and, in several cases, the structure of the individual movements show the same vigour and originality of thought. The First Symphony is not, it must be admitted, homogeneous; Dvorak might have complained with some justice that it was really a suite. The scherzo is secondhand Berlioz (though with a characteristic, folk-songish trio), the final secondhand Schumann; the andante is picturesque and oriental—genuine Borodin, but the rather saccharine, harmonically flabby Borodin who contrasts so extraordinarily with that other Borodin whose music sounds as if it might have been written by one of Gogol's Cossack heroes. But the first movement compensates—as far as one movement can compensate—for the shortcomings of the others.

First come twenty-eight bars of slow introduction, indefinite but portentous. Twice we hear a striking theme:



on bassoons and lower strings. Everything else is vague and shifting—and then suddenly we break into the allegro in the major key. But what an allegro! Instead of a respectable exposition we find we are already plunged into a premature development of Ex. 2—dissected and two of the pieces thrown at us simultaneously. Against an extraordinary chord rhythmically repeated for twelve bars (anticipating 'The Planets' by over half a century):



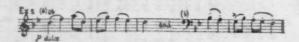
the drums play continually the second bar of Ex. 2 while the third bar is tossed to and fro between violins and violas. A sforzando chord—and the brass take up bar four:



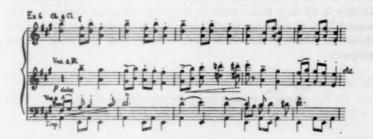
It is not till the twenty-eighth bar of the allegro that the theme is heard in a connected form, though even here only three bars of it appear. Flying fragments of the theme are driven contrapuntally against each other; bar four is worked as a bass, while bar three (with bar two for a few moments) is sent flying all over the orchestra. The tremendous rhythmic impetus carries the whole mass irresistibly forward.

And there we have one of the essential differences between Russian and German symphonic music. The forward impulse in a symphony of Beethoven or Brahms comes from the logic of the music—the linking up of long-breathed phrases, the unfolding of an idea, the gradual working toward a new key. If there is a dominating rhythm, as in the first movement of the Seventh, its driving-power is never depended on alone to carry the music along. With Borodin (and Stravinsky and all the most typically Russian composers) underlying rhythm is the only means used to give a sense of progress. All this ingenious analysis of his theme is a static business; when he goes into another key it is simply for the sake of variety-he modulates merely as he changes his orchestration; to use a bass as the fulcrum of a lever never occurs to him; when he writes (in Ex. 4) a progression which looks as if it might really progress somewhere he uses it only to come back more emphatically to the chord he has just left and which he has been hammering home for the last dozen bars (Ex. 3).

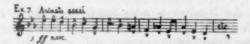
Now this way of writing a symphonic movement admits of only two explanations; either the composer was hopelessly incompetent or he was looking at things from an angle altogether different from ours. To charge with incompetence a composer capable of the technical ingenuity displayed in this very movement is, of course, absurdthough it has taken half a century to convince the musical world that there was method in Moussorgsky's madness. Borodin was an amateur, but he was no mere dilettante like Glinka; he had been through the contrapuntal mill years before. Is it too much then to assume that his ideas on methods of symphonic construction were as original as, for example, his ideas concerning key-schemes and that he knew perfectly well what he was doing? (There are signs of immaturity in this allegro-weak chromatic meanderings and so onbut they are invariably trivial and incidental.) What then was he trying to do? Let us look first for a moment at the second subject. Here are the essential fragments:



Their fairly obvious relationship is made clearer still when the second violins play (a) with the second bar in the rhythm of (b). Taken by themselves they are not big enough for a symphonic second subject; but we soon find they are not to be taken by themselves. Before long the key-centre is shifted farther than it has been at all as yet; what sounds like an ordinary development begins and soon we get this sort of thing:



(with horns and basses emphasising a pedal E throughout) which shows that Ex. 5 (b) is simply a variation of the first bar of Ex. 2. The development is short, too short for the usual plan—but it is repeated (in a condensed form and chiefly in E flat) after the reprise. There is a big climax, the peak of the whole movement, with a new variation of the first two bars of Ex. 2 on the full orchestra:



and then an andantino epilogue gives us the key to the whole puzzle:



Vol. XI.

So it was all one then after all! We have been shown the two main pieces separately; we have been teased with all sorts of hints that they were not such strangers as they seemed; we have been mocked with something that only appeared to be sonata form. Given the clue everything is perfectly clear; whereas the essence of first movement form as the great German masters understood it is duality, the drama arising from the juxtaposition of contrasted ideas, the essence of Borodin's first movements is unity. In this First Symphony he obtains it by that final synthesis after the elaborate analysis of his material; in the Second by allowing the extremely powerful opening theme to dominate the whole movement, so that the lyrical second subject:



appearing but briefly, serves only to throw it into higher relief and in the development is itself immediately battered into the shape of the other (A):



In addition, the B minor is more concise than the E flat and is stamped with a unity of mood which the other lacks. The moderato of the A minor Symphony is so square and conventional in outline as to suggest that Glazounov had to complete a very rough sketch and did so as symmetrically as he could. Yet here again the unity of mood is striking; the secondary subjects, though unrelated to the chief theme, continue its mood, modifying rather than contrasting with it. Such variety as the movement has is obtained by changes of key or colour or dynamic force.

Those, then, are the ideas Borodin places on his canvases and that is his general conception of the symphonic first movement. Broadly speaking, he is content to use the conventional sonata form plan for the spacing out of his ideas—except that in his hands (because he wishes to use it for a different end from that for which it was devised—and has the ability to use it so) it ceases to be a convention and becomes a living organism again. It is the general outline of sonata form, but nothing more. The real, as opposed to this apparent, shape

of the movement emerges entirely from the material itself as it works to the foreseen goal—Ex. 8, with its gathering up of all the threads, in the First Symphony, the terrible, naked final statement of the principal theme (10 A) in the Second, or the delicately coloured fading of day dreams in the Third.

To compare a Borodin symphony with a Brahms, whether as a whole or in its parts, is like comparing St. Sophia at Kiev with Cologne or measuring 'Anna Karenina' against 'Madame Bovary.' To prolong a dangerous parallel a little further, Borodin's musical organisms grow and live, and shape themselves in growing, not unlike novels. Yet no music is less literary in substance. Borodin may or may not have had in his mind a gathering of boyards, with their songs and feasting, in the B minor Symphony. He said so himselfbut he must have had much more than that. The finale is much more than a banquet of barbaric chiefs, gorgeously painted. (What the composer wrote here counts for more than what he wrote or said to a friend.) Who could be so deaf as to hear their songs in that lovely, dreaming andante which, if it is anything but pure music, is summer with its haze of heat, the drowsy summer of the Caucasus that Tolstoy paints in 'The Cossacks'? We shall be on surer ground if we study the relationship with 'Prince Igor,' written at the same period. The B minor Symphony sounds like a symphonic version of all that is best in 'Prince Igor'-made a little better. Parts of the scherzo would be scarcely noticed among the Polovtsian dances and there is a fanfare in the first movement almost identical with that which flames out in the trio of the well-known march. But how much finer is the andante of the Symphony, despite the harmonic weakness which it shares with most of Borodin's slow movements, than Vladimir's cavatina, for instance! As for the scherzo, it is unique in orchestral literature. So, for that matter, is the entirely different one of the third symphony-a moto perpetuo in five-eight time. To have created two such original scherzi, almost two new types of scherzo, would in itself have been a remarkable feat. No composer less derivative than Borodin has ever lived.

GEBALD E. H. ABRAHAM.

## ASPECTS OF STRAVINSKY'S WORK

This is not a survey nor an assessment of Stravinsky's work. I have simply set forth a few points which I believe have not yet been sufficiently stressed by the handful of English writers who have so far written about Stravinsky.

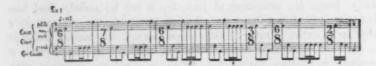
The general conception in England of Stravinsky's work is peculiar and misinformed. It seems to be readily assumed that after writing 'L'Oiseau de Feu' and 'Petrouchka' Stravinsky plunged into chaotic dissonance and brutal rhythm, and has latterly come to the surface to parody Handel and Massenet. Stravinsky has said that ninety per cent. of the hostile criticism levied against him hails from England. He is mistaken. We do not pay him the compliment of criticism: we treat him like a naughty child who likes to shock his elders (and betters). He is not to be taken seriously; he is part and parcel of the Russian ballet, a company of freaks and practical jokers, anything but artists. Stravinsky, in company with Epstein, enjoys the distinction of being 'news' for the British Press. Above all, Stravinsky is an experimenter. The English abhor experiment in art; they prefer imitation of tradition.

Even the few who treat Stravinsky as a serious artist see in his music predominantly the force of rhythm and percussion. For them 'Le Sacre' is the starting-point. Now, 'Le Sacre' is the one isolated work in Stravinsky's development. It is concerned with dynamics, masses of tone-colour, blocks of sound; a huge orchestra is employed, and the writing for it is vertical. All Stravinsky's other works are written for small and selected combinations of instruments, and the writing is horizontal. Stravinsky's real contribution to modern music lies in his polyphony. His melodic invention is of greater import than his rhythmic ingenuity and his harmonic diversity; indeed, his rhythms are conditioned by his polyphonic partwriting, and his harmony, always diatonic, has steadily veered towards classical moderation.

Since so much importance has been attached, and rightly, to Stravinsky's rhythm, let us briefly consider it. Stravinsky is perhaps the only composer who has raised rhythm in itself to the dignity of an art. He has shown us that rhythm is not merely the division of time into equal beats, but a pulse animating the whole of time in music. The rhythm of the waltz and the march, for example, is fixed; the time is divided up into equal beats. Jazz rhythm, too, is fixed; and all the hackneyed tricks of syncopation accentuate this fixity; hence the monotony of jazz, for it has no melody, and less harmony, to counterbalance its lack of rhythmic interest. Stravinsky's rhythm is entirely unfixed. It sweeps through the music, giving it a quite extraordinary sense of motion and vitality. Stravinsky's genius for rhythm lies in his ability to combine insistence with variability. If you examine his scores (' Noces,' for example), you will find a dozen rhythmic subtleties every few bars; if you read the score again you will come to realise the flow of the rhythm. This sense of rhythm is a personal factor in Stravinsky's work. Too often is it said that his rhythm expresses some sort of Russian ' barbarism.' Russian music is certainly strongly rhythmic, but not in the Stravinskayan sense. Russian music is fixedly rhythmic; syncopation and change of time-signature are alien to it. Stravinsky was writing Russian music in the 'Petrouchka' dances, and we find in them always a strong regular beat. The 'free' rhythms of 'Noces' are not Russian though they enhance the Russian melodies. Like other Russian composers, Stravinsky writes in a Russo-European style. Yet syncopation is alien, in a pronounced form, to German, Italian, French and English music. Stravinsky's sense of rhythm is probably derived from Asiatic music (e.g., Persian and Thibetan) and from negro music. Ragtime has influenced Stravinsky though his efforts to write it have been signally unsuccessful. He has developed a thoroughly personal style; he has a quite special genius for rhythmic form and vitality.

Rhythmic force is associated with percussion instruments. Only in recent times have they been used in 'serious' scores. Their function has been a non-musical one of making noise. Stravinsky has done as much for the percussion department as Wagner did for the brass. Stravinsky's experiments and investigations have had effects both on composers and players. The cymbals, for instance: are they to be Chinese or Indian, large, medium or small, to be clashed or rolled or struck, to be played with the hand or drum stick or soft stick or hard stick, with felt or wood or steel? As for the timpani, it requires a very skilful player indeed to play a modern timpani part; gone are the days of counting a hundred bars 'tacet' and then giving a whack or two on the tonic and dominant. Stravinsky does not use percussion instruments to create noise: they are chosen with the greatest nicety. He pays as scrupulous attention to their suitability in the context and to their peculiarities as other composers do to horns and violins. Stravinsky's genius for rhythm and the importance he has attached to it led him to write elaborate and important solo parts for percussion.

At the end of 'L'Histoire du Soldat ' the ' musical ' instruments are silent, and the work ends thus:—



This rhythm is more subtle than the usual fixed rhythmic beat, far more satisfying than the frantic hammering of jazz; it is a sort of melody. The melody in Stravinsky's work is always of supreme importance. The rhythm follows and accentuates the melodic contour, giving way to it; Stravinsky never squeezes the melodic part into a rhythmic pattern (as Holst does in 'Mars'). 'Noces' plentifully illustrates the subjugation of rhythm to thematic material:—



The four piano parts closely follow the vocal writing: the bass drum picks out the low D sharps, the side drum with snare the C sharps, the xylophone and tambourine mark the entry of the basses. The whole of the musical development of 'Noces' resides in the vocal partwriting; the percussion is an easy flowing background. In this supposedly percussive work here is an example of polyphonic writing. Has not Stravinsky been a 'classicist' all along?



Stravinsky's favourite device is to develop a complex structure from a germ theme. His wealth of invention is astonishing and unceasing. A single phrase is repeated maybe many times, but with each repetition a slight change takes place. The front is tacked on to the back, a grace note becomes a quaver, a quaver a semiquaver, a note is added; weak beats become strong beats, which again alter the original meaning of the phrase; two variations are fused and become a new melodic phrase which in turn becomes a fresh point of departure. Rigid economy prevails. The melodic threads are woven into the fabric slowly but surely. The subtlety with which phrase succeeds phrase, so that each is modified and expanded so gradually as to seem

<sup>(1)</sup> The frequent changes of time-signature are in almost every case due to the metre of the Russian text.

inevitable, is worth detailed study. Look at the opening theme of 'Noces' and two developments:—







A further expansion of these phrases has been quoted in Ex. 3.

'Noces' combines Stravinsky's natural polyphonic writing with his genius for rhythmic diversity. 'L'Histoire du Soldat' marks an interesting stage in Stravinsky's development. (2) For the first time he employs strictly European forms—march, waltz, choral. The partwriting is more severely compressed than in 'Noces,' and the rhythm is somewhat modified. 'L'Histoire' is a halfway house between the uncurbed force of 'Noces' and the 'neoclassic' 'Piano Concerto.' The thematic invention remains substantially the same, and the following examples will, I hope, dispel the idea that there is a distinct break between Stravinsky's early and late work, that he suddenly reverted to Handel.



(2) I have not space enough to discuss the importance from the polyphonic and melodic viewpoints of the 'Symphonies for Wind Instruments,' the 'Octet,' and the 'Three Melodies for Clarinet.'

From the 'Piano Concerto' onward Stravinsky has been gradually eliminating rhythmic and harmonic idiosyncrasies. The part-writing has thereby become more prominent than ever. By the end of the 'Sérénade en La ' the music consists of two or three moving parts only. Quite recently Stravinsky's thematic line has been attempting to become melodic. Stravinsky has been trying to write a more sustained melody with accompaniment. Such melodies are treated as episodes without development and without repetition. They serve to break up the flow of the polyphonic part-writing which still holds first place in Stravinsky's music. An early example of one of these melodies occurs in the last movement of the 'Piano Concerto.' 'Oedipus Rex' contains one or two. 'Apollo Musagetes' has some quite lovely melodies-especially the pas de deux of Apollon terpsichore; but generally the texture is polyphonic. 'Le Baiser de la Fée ' is a mixture of melody plus accompaniment and part-writing; and the mixture is unconvincing. Stravinsky is as yet unable to write sustained melody. (We do not forget the frightful breakdown in the second half of 'Le Sacre.') When his genius lies obviously in other directions there seems to be no particular reason why he should try his hand at melody making. The recent 'Capriccio' for piano and orchestra happily returns to Stravinsky's former style. The part-writing bubbles along in merry mood. This is not great music. It never rises to the magnificence of 'Noces' and 'Oedipus Rex,' nor to the ingenuity of 'L'Histoire,' nor the freshness of the 'Piano Concerto.' But the 'Capriccio' shows that Stravinsky is still very much alive. There is a difference, and a subtle one, between the writing for the 'Concerto' and the 'Capriccio.' There are big differences in melodic contour. There can be little doubt that it is a preparation for another big work-some say a Mass or Requiem, others an opera. Whatever it is, the chief interest will be found in part-writing, in the weaving of the texture : questions of rhythm and orchestration, interesting as they always are in Stravinsky's work, are of secondary importance.

ANDREW J. BROWNE.

## THE CULT OF ARCHAISM

In the British music of our time the employment of folk-melody, real and synthetic, is considerable. So far this practice has excited only isolated protests. The problem demands a fuller enquiry. History shows that the essence of music is melody not consciously derived. In the classics there are some outstanding departures from this rule, few of which can be justified. But it is not until we come to the more recent history of British music that the process of 'borrowing' assumes wholesale proportions.

To appreciate how this state of affairs developed it is necessary to realise the part played by Stanford in giving impetus to the movement.

As a composer and teacher Stanford had great influence. When he turned his attention to the possibilities of the organised use of folk-melody in composition it followed naturally that his example was widely remarked. Because he was a musician whose integrity was unquestioned, and whose authority could hardly be disputed, his explorations were generally approved. The devotion which he lavished upon the music of his country was, beyond doubt, sincere. He was simply intent upon performing what seemed to him a legitimate service to traditional music.

So long as his activities were confined to the collection and arrangement of folk-songs his research was of the first value. Unfortunately he sought to combine, but tended to confuse, this interesting task with the business of composition. The results of his enterprise are visible in the first 'Irish Rhapsody.' Historically it is of importance to note the attitude which enabled Stanford, without any evident qualms, to consider himself at liberty to adopt the 'Londonderry Air' for this work. Like other composers since his time he pleaded classical precedent for what he did, and we hope to show, in due course, exactly how little that plea is worth.

Having tasted the fruits of easy sucess which his venture brought, Stanford, rather like certain children, went again to the cupboard. The consequences became visible in more 'Irish Rhapsodies'; and these works are far from representing the full measure of his incorporation of folk-melody into composition bearing his name. By the time that this process of systematic plunder was at an end, the cupboard, although not reduced to that unequivocal condition which faced Mother Hubbard, was beginning to look a little bare. According to the present

speed with which it is being ravaged by certain of Stanford's successors, Mother Hubbard will soon be able to recognise the locker as akin to her own.

The subsequent developments which Stanford's example assisted to provoke fall under four main headings. The first comprises legitimate research involving the scholarly collection of folk-tunes. The second consists of the employment, on an unprecedented scale, of real and synthetic folk-melody in 'original' composition. Those whose music belongs to this latter department are apt to favour only the barest acknowledgments—and generally not even these—as to their melodic source. Thirdly, we have works, such as Delius's 'Brigg Fair,' in which the folk-song is nothing more than a text for a highly original discourse, the source of the text being fully and frankly acknowledged. Finally, there is the exploration of modal possibilities exemplified in the work of Vaughan Williams. His findings, for the most part, are arrived at quite independently, and are largely unconcerned with the less praiseworthy manœuvres mentioned in our second category.

Let us consider these four points in order.

With regard to the first there is no need to qualify one's enthusiasm for the competence and skill which a number of scholarly people, among whom the late Mr. Cecil Sharp is especially notable, have devoted to the task of research. Thanks to their unremitting labours a large number of folk-songs, many of them extremely beautiful, have been rescued from oblivion and published with settings which prove to be models of good taste and discretion. The value of this work declares itself sufficiently to banish the necessity for much comment.

We come now to 'the employment, on an unprecedented scale, of real and synthetic folk-melody in "original" composition.' Touching the usage of 'real' folk-melody I propose to quote an extract which aims to crystallise the case against the procedure:—

One would refer to the capital argument stated with admirable logic by Dr. Ernest Walker during the course of some of his incidental writings. (1) This argument suggests primarily that the action of including traditional melody in composition does not alter, either for better or worse, our original judgment of the melody, though our opinion of the composer's worth is affected directly in proportion to the extent of the action. For example, the 'London-derry Air' does not become in essence less beautiful because it is incorporated into Stanford's first 'Irish Rhapsody.' The fact of its presence there simply means that the Rhapsody contains so much less of original Stanford and the value of the composition

<sup>(1)</sup> See, for instance, his article 'Charles Wood's String Quartets' (Monthly Musical Record, December, 1929).

as an original work falls accordingly. The same is true of those classical utterances marked by allied procedure. (2)

But it is these 'classical utterances' which are almost invariably advanced by way of an excuse for the incorporation of folk-melody in 'original' composition. In 'Folk-music and Plagiarism' (The Dominant, May-June, 1929), Dr. Walker makes short work of this customary defence. He says:—

If Beethoven's unacknowledged borrowings (apart from variation-themes, as, apparently, in the septet) were conscious—well, 'the less Beethoven he'; anyhow, only a composer who did not care a button for 'folk-music' in and for itself could have produced the tune of the finale of the first Rasoumoffsky; can the Count possibly have recognised the solemn Dorian mode dirge which is the original form?

The case of Haydn is no doubt different; he, no doubt, did care for his own Croatian tunes. Sometimes (as, supremely, in the Austrian National Anthem) the material is pulled about so masterfully and so much supplemented that the net result is pure Haydn, and in no sense proper folk-music; fairly often, though, the Kolo dance-tune or what not is left a quite sufficiently visible fly in the amber. Here again, I can only say: 'The less Haydn he.' He has not taken the trouble to say something of his own, when that something was wanted, and he could quite well have said it.

To which one might add this further distinction. Beethoven and Haydn could, and generally did, write fine tunes of their own, though sometimes they preferred to borrow. Some of our British composers nearly always prefer to borrow, but it is not equally clear that they can write fine tunes of their own.

Dr. Walker deals trenchantly with the alleged 'right to borrow' maintained by those who seem to regard British folk-songs as a sort of communal stock from which melodies may be pillaged without limit. During the course of his friendly reply to Mr. Scholes in 'Folk-music and Plagiarism' he observes:—

Folk-music may possibly have sprung from the communal heart of the People, with as large a P as the printer can produce; but an English folk-melody is no more the property of Mr. Scholes or me than are our own melodies the property of X, Y, or Z. Other brains have gone to their fashioning.

I have quoted Dr. Walker extensively because it seems to me that his arguments, as masterly as they are concise, not only deal fairly and good humouredly with this question of borrowing, but show that, on

<sup>(2)</sup> From an article, by the present writer, on 'Gustav Holst' (English Review, March, 1930).

artistic and ethical grounds, there simply is not a case to be argued in favour of the process in its most barefaced forms.

In the writing of synthetic folk-music we have to deal with a form of equivocation which is probably quite as serious, being more insidious than the wholesale acquisition of folk-melody. It is reasoned, apparently, that though it may be musically unworthy to borrow tunes on an extensive scale, the situation can be redeemed by writing artificial folk-melodies and presenting them as original themes. A student possessing the most elementary inventive ability can effect work of that kind without limit. It requires practically no skill and very little imagination. One need hardly add that these imitations are not even first-class, since the construction of a melody, save of the most trivial kind, appears to be beyond the powers of those who attempt it. Exactly how ludicrous is the character of these thematic endeavours is easily observed by placing them in the comparison to which they aspire with the work of a contemporary composer, such as Elgar, to whom machinations of this type are anathema. The test as to artistic worth, originality of conception, strength of thought, and general musicianship is one which, in these circumstances, synthetic folk-music cannot endure for a moment. Then why bother about it? some readers may ask. The answer is that though the poverty of such unmusical carpentry is obvious to many, those who resort to it have discovered, most unfortunately, that it is possible to take in some people some of the time. And this is not a privilege which, on any conceivable grounds, they are entitled to enjoy.

There may be those who feel that the present indictment should include a full list of the guilty practitioners. There are two good reasons for abstaining from this fascinating indulgence. In the first place my concern is to indicate the indefensibility of the theory of real and synthetic folk-song usage, not to assume the powers of a pillory officer. Secondly, evidence of guilt is so obvious in the music of persistent offenders that it would be an impertinence to point out what my readers can very easily find for themselves.

One of the most prominent types of music often involved in our third category, which we have now to discuss, is the 'Theme and Variations.' On this point, too, Dr. Walker is apposite. In the article from which I have already quoted he remarks:—

The rights of a composer are 'respected' when a theme of his is taken as the text of a variations-discourse by some other composer. His name is there; so is his music, in the form (either exactly, or in all essentials) that he himself gave it. He knows where he is; so do we . . . the theme once stated, the variations-composer gets going entirely on his own—within, of course, the limits he has himself fixed.

In view of what Dr. Walker says it seems to me that a work like Delius's 'Brigg Fair' is equally above question. The theme is named and stated in its essentials, thus satisfying honour. The composition of the variations is pure Delius. In such a case the folk-song is indeed 'nothing more than a text for a highly original discourse.' The purist might say that Delius would have done better to have written his own theme, following the example of the 'Enigma' variations. The distinction is rather too academic to be worth, musically, an insistence. The point is that 'the theme once stated, the variations-composer (i.e., Delius) gets going entirely on his own '—with what enchanting results we all know. Such straightforward procedure is perfectly legitimate and is, of course, immeasurably remote from the methods of the school of derivative composers.

In this third category there is another type of music which does not require much justification. The reference is to the several undertakings of the kind exemplified in Grainger's 'Molly on the shore.' Ethically this music is admissible because it is offered, quite frankly, as a treatment of traditional melody and not, except incidentally, as an original work. A descriptive title such as 'Molly on the shore' makes no excessive or misleading claim. In consequence, there is no uncertainty as to its aim: 'The composer knows where he is; so do we'; and we can readily enjoy the music for its own sake.

It may be questioned by some whether a work like Stanford's first 'Irish Rhapsody' does not admit of similar classification. misfortune is that Stanford's frankness in the matter of derivation hardly carries him beyond the point of giving his composition a title which may, or may not, be read as an indirect expression of his obligations. The folk-tunes in this rhapsody are, to paraphrase Dr. Walker, quite sufficiently visible flies in what is not very good amber. The work is offered as an original composition; 'Molly on the Shore' avoids this subterfuge, taking its stand on other and firmer ground. Stanford is at no particular pains to stress the extent of his borrowings whereas Grainger, more wisely, avoids any appearance of pretensions which might be disputed. In short, the first 'Irish Rhapsody' is neither an original composition nor, like 'Molly on the Shore,' a treatment of folk-song. It falls badly between the two alternatives without giving remarkable assistance to the reputation of Stanford as a composer.

The issue is plain enough when dealing with a work which, like 'Brigg Fair' or 'Molly on the shore,' has nothing archaic in its composition nor anything dubious about its melodic source. Music of a more ambiguous nature is found in those suites of our time based upon sixteenth century melodies, whose source the 'composer' of the suite may or may not acknowledge, and whose harmony is represented

by a collection of sixteenth and twentieth century clichés. It is difficult to see what the assembler of such a suite has in mind as the purpose of his work. It is not a 'faultless imitation' of sixteenth century music, and, even if it were, this ideal has too much in common with the aims of the makers of imitation 'olde worlde' furniture to be acceptable. On the other hand, a sprinkling of twentieth century mannerisms cheek by jowl with calculated archaisms scarcely entitles work of this kind to be regarded as original composition. Yet these suites continue to be manufactured and some of them even flourish. I suppose that until someone finds a way of assessing such inartistic anomalies they must remain among the mysteries of the age.

Our fourth, and final, major point is concerned with the method of Vaughan Williams. His music is sometimes described as owing everything to folk-song. That is incorrect. It is true that some of his works contain folk-tunes. With regard to these, I see no reason for withholding Dr. Walker's criticism of Haydn. In fact 'the less (Vaughan Williams) he. He has not taken the trouble to say something of his own, when that something was wanted, and he could quite well have said it.'

When this has been said there is still the bulk, and most important part, of Vaughan Williams's music critically untouched. The two orchestral symphonies, for example, not to mention a mass of other works, are outside the folk-song horizon. Much of this music has a vague folk-song feeling, yet folk-tunes are not visible in it, nor is there any evidence of puerilities such as synthetic folk-melodies. Then what is his procedure?

The answer is found, I think, in his modal usage and superimposition on modes. What we have to examine is the argument which the procedure seems to suggest as its justification.

The defence is, apparently, that as regards harmonic and contrapuntal figures the possibilities of the diatonic scale have become exhausted; and that there is need to explore another scale. The modal scales are not yet finally discredited, and seem worth a trial. They offer a more practicable field than the calculations of Busoni or quarter-tones; while 'pure chromaticism' is in itself a dead end.

To this there is the following reply. If we allow that there is any need to resort to modal scales it is because the trial is deserved on the merits of these scales, not primarily for the reasons given by the defence. For example, the allegation that the potentialities of the diatonic scale are exhausted is open to dispute.

Certain harmonic and contrapuntal figures constantly recur throughout musical history, but they are subjected for the most part to such wide variations of imaginative treatment that in most instances they have the appearance of originality. In a large part of contemporary music the process is being continued satisfactorily. There is no reason why it should not persist so long as composers are able to find for these figures 'imaginative relations' which are distinct in character and, at the same time, music. Because the advocates of a change of scale cannot themselves find the diatonic means for fresh imaginative treatment, it does not follow in the least that there are no new 'imaginative relations' to be discovered. 'English poetry was not exhausted because Shakespeare covered almost the whole vocabulary of it. It is literally with those elements of an art that are most familiar that genius produces its most marvellous effects.' Dr. Dyson (The New Music) is speaking here more particularly of vocal melody, but the application of his criticism may reasonably be said to extend to the point we are discussing.

It is easier to agree that modal scales offer a field more practicable than the calculations of Busoni or quarter-tones. To argue the limitations of Busoni's scales, and to examine the many æsthetic and historical issues which such a discussion necessarily involves, would demand a separate essay. The whole problem is set forth and analysed brilliantly in the chapter on 'Chromaticism' in The New Music. The conclusions there expressed provide sufficient grounds for suggesting here that if the diatonic scale will not serve-and the accuracy of this hypothesis is by no means established—then the modal scales seem to afford a more profitable field for experiment than Busoni's endeavours. This comment applies equally in favour of modal scales when their potentialities are contrasted with the indeterminate features of 'pure chromaticism' since the latter medium has little to offer, artistically, except a negation of tonality. And from a utilitarian standpoint the use of quarter-tones need not be considered very seriously as an alternative to modes.

In any event a scale, diatonic or modal, possesses virtue only in so far as it is capable of stimulating achievement. In itself it is, as Dr. Dyson points out, simply an intellectual abstraction. Granted, however, that a trial of modal scales may be worth while for its own sake rather than as a resource made necessary through the exhaustion of diatonic means, it remains to observe how far the procedure finds justification in artistic results.

The strength of Vaughan Williams lies in the fact that he keeps his mode perfectly clear, but inserts in it episodes of other modes. The method allows for imagination and variety of a kind which, within the chosen limits, is admirable. His faculty for invention does much to dispel any sense of self-appointed restriction in his music. It may be a misfortune, though certainly it is nothing worse, that the tunes which he invents sometimes appear to be reminiscent of folk-song.

This is an accident of his medium and has nothing in common with poverty of invention. His procedure, except when he actually uses folk-songs, is entirely distinct from activities such as those deplored earlier in this essay. With regard to his use of modal scales it is fair to say, if we like, that his choice of expressive means has a flavour of deliberate archaicism, and possesses some very definite musical limitations. This is quite a different matter from regarding him, as some people do, simply as a copyist. He is far from being that.

In short, Vaughan Williams's attitude towards the making of music is not that of one who is driven to borrow other people's tunes because he cannot invent his own. In all his most important works the material, from first to last, is entirely personal in its evolution. The chief point for regret is that he does occasionally use folk-songs in his compositions when he could quite well invent tunes for himself. For the rest his virtues and faults, æsthetically and technically con-

sidered, can be judged like those of any other composer.

Among the tendencies examined in this essay it is the indiscriminate use of folk-melody, and its imitations, in compositions offered as original, which provides the gravest cause for apprehension. It may be that the nature of the cult is transitory, but at present its vigour is unimpaired. One of the least creditable features of the movement is the unequivocal support which it receives from those whose achievements of a different kind entitle them to be numbered among our leading composers. To suggest that, in this matter, they are unaware of their disservice to art would be to imply a mental anæmia, the possession of which is denied by their finer exploits. It would seem, then, that their course of action is deliberate. If this is so, the contemptibility of the example defeats comment.

There is always the danger that the reaction against exploits of the kind referred to may take the form of an excessive striving after originality. Here, as elsewhere, a sensible discretion is required. On this point, and on the main subject of our essay, the conclusion may be left, I think, to the pen of Dr. Walker:-

However hard it may be to define originality, some negative things may, I think, be said about it. There are some who seem inclined to identify it with novelty as such; that is fallacy. My cat can produce very novel sounds on the keyboard, but he is not therefore to be considered an original composer. On the other hand, the (hypothetical) coverer of music-paper who cannot or does not invent any of his material out of his own head, but always sends round for it to the People's Head instead, does not seem to me to be really worth considering an original composer either.

ROBERT H. HULL.

#### PUTTING IN THE EXPRESSION

When Tessa, the Constant Nymph, refers twice (in the play) to people 'putting in the expression' the audience is aware of what music is in question. In the first case it is the 'Sonata Pathétique,' in the second a ballad (sung—no, rendered—by those delicious nincompoops, the Leyburns). But even without such knowledge we should be able to imagine, at least, certain limits to what the pieces could be that were being operated upon in the manner so irritating to the subtle and sensitive Tess.

For although expression of some sort—meaning, really, nothing but variations of pace, tone and attack—is indispensable to every kind of musical performance, the type of treatment objected to by Tessa is conceivable not merely in connection only with certain types of performers but in connection only with certain types of music.

I include here four very interesting lists :-

(1) (This void is not a printer's error.) Allegro piano piano forte forte (3) Vivace, ma non troppo. cresc. sempre legato P p dolce cresc. cresc. f cresc. Adagio espressivo cresc. dim. Andante molto cantabile non troppo f sempre pp cantabile crescendo diminuendo

No. 1 is a collection of the written directions found in any page of any work by Byrd (roughly 1620).

No. 2 is a similar collection taken from a page of a clavier piece by J. S. Bach (say 1720).

No. 3 is from the first page of Beethoven's piano sonata, op. 109 (written in 1820).

No. 4 is culled from the first page of a piano piece by Bax ('Hill tune,' 1920).

Each list is, I think, typical of its period (except in so far as Beethoven was rather more lavish of expression marks than a good many of his contemporaries).

It is intriguing to speculate on what a parallel list derived from a composition written in 2120 would look like—unless one assumes a backward swing of that pendulum which is so often referred to in making convenient historical generalisations!

So the ancients of music were notably sparse in their directions. There is much to be said for that practice, but it is to be assumed that they followed it not from any deliberate policy so much as from sheer ignorance of any other possibilities. Their music itself was undeniably simpler than that of later ages, and also it was predominantly vocal. If we leave out of account folk-music—about which we don't know much and which, in any case, was never written down—it was also predominantly church music, and that too would have a restricting effect on the range of style and emotional content.

If we admit that even inside a church a considerable variety of musical expression is possible, it is obvious that the words must dictate it in every case. Thus a vocal sacred composition even to-day could quite conceivably get along well without any expression marks beyond the commencing tempo and any radical changes therefrom. Therefore I don't think those writers who have on occasion lauded the ancients for their economy of expression marks, and rated the moderns for not imitating them, have been quite fair. To say the very least of it, the ancients cannot be said to have had the temptations that have beset later composers.

In fact the increase of expression marks through the years has been a matter of perfectly natural evolution—a fact which is worth remembering even if we conclude, as is always possible of any evolutionary trend, that it has led us eventually on to a wrong path.

Whether it is a wrong path I feel chary of judging. There is so much to be said on both sides.

The average performer feels palpably handicapped when faced with the starkness of most of the music up to the time of Mozart. He does not always find in the original versions an indication of the pace intended, and when there is one it is of the vaguest import. Dynamic marks—and, again, very uncertain ones at that—are rare. The character of the music is naturally remote from, in a way alien to, the stuff of which his own musicality is made. (It is important to remember that, however a musician may extend the range of his sympathies in the erudition and experience of his maturity, he would

never have been a musician at all but for a younger enthusiasm which generally is extremely limited in its material. One may roughly estimate that the average musician is bred first on the music which, at the date of his birth, is between thirty and one hundred and thirty years old; that a little later he gets to know more recent works; and, later still, the earlier stuff. There are, of course, infinite variations in the process.) Only one in a hundred, perhaps, takes kindly and easily to Byrd or Lassus at first. For most it is of all tastes the most 'acquired' one. That means that it is not at all a simple thing for the average player to 'jump to' the expression necessary in performing such music.

On the other hand I think most performers must secretly deplore the multiplicity of directions on modern scores. Personally, I confess that I am often flustered and worried by them. I feel that it is my duty to attend to them, and at the same time it is a most irksome and ticklish task. Yet I do not call myself a naturally inexpressive player. Perhaps my own attitude is a peculiar one; but I think, at best, that many performers must view the army of expression marks that is marshalled on most modern pages with an amused tolerance.

Undoubtedly the ideal page for a player or conductor would bear only metronome marks and salient dynamics (plus, of course, slurs, staccatos, and all other indications of method of attack; they are very important—in fact, an integral part of the text). The composer will grumble that rit.'s and accel.'s are surely essential. But very nearly all minor variations of pace are divined by a really sensitive interpreter; and one who is not sensitive cannot be trusted to get life out of even the most painstaking series of guides.

Perhaps it is no more than an odd notion on my part, but it does seem to me that many a dynamic intention of a composer might, if not specified, go entirely unsuspected by any really good interpreter, whereas that would very rarely happen in respect of tempo. The same principle is seen in the undeniable fact that tempo is by far the most important factor in interpretation. Lack of subtlety in rhythm or quite slight misjudgments of pace can mar a performance more than a comparatively wooden or inept treatment of tone and volume.

I can never quite understand why so much ink has been spilt over the Chopinian rubato. The fact is that a most delicate and exquisitely proportioned rubato is necessary to—is the very life-blood of—almost all the music that has ever been written. It is a rubato so subtle as never to be noticed as such when it is present; but its absence is immediately obvious and is the most common root of unsatisfying performances.

It is also a rubato which defies any attempt whatever to reduce it to printed directions. Every composer must know this, either consciously or else instinctively. And while mentioning the composer it is as well to examine what his ideal in the way of expression marks may be—particularly since it is he alone, generations of him, that has implemented the evolutionary process in respect of them to which I have already referred.

Unfortunately most composers are not outstanding examples of clear-headedness and logic, any more than most of the rest of mankind are. Neither is the average composer anything to speak of as a theoretician in his own art. That is perhaps the reason why although every composer must subconsciously feel the infinite subtlety of rhythm and ought to realise its incommunicability by printed instructions, yet ever so many, practically all, make some sort of compromising attempt to indicate rubatos. Even those who are too lazy or too sceptical to bespatter their scores with rallentandos and affrettandos may be found committing the supreme absurdity of 'With elastic rhythm' or 'Dans un rythme sans rigueur et caressant.'

It is, as a matter of fact, a most exacting task to 'put in the expression' from the composer's side of the matter—that is to say, to write down the instructions. The mere settling of the initial tempo is often an extraordinarily difficult business, as anyone who has experimented with a metronome may realise. The impossibility of indicating adequately subsequent variations of pace I have already mentioned.

Dynamics are equally difficult to mark, although they matter less in effect. To start off with, one man's mf is another's f and yet another's f. So when a composer wishes a passage to be played at what f he has no guarantee whatever that interpreter f will not play it a good deal too loudly and f a good deal too softly. It may be objected that the difference of values, as between one interpreter and another, would persist throughout the whole range of volume, so that at any rate the proportions desired by the composer would be preserved. That may be partly true: but, for one thing, it is not really at all satisfactory to have an entire piece played at the wrong level of loudness even if the internal relations are preserved; and, for another, it is never quite so simple as that, for many performers cannot be trusted to work out meticulously even those internal relations.

It is not only a difficult but a boring job for a composer to mark the expression (if he is tackling it conscientiously, however misguidedly, and not in the slapdash, rhapsodic manner which would seem to be the habit with so many). All the most important points, as well as all the really subtle ones, he himself has so thoroughly in his own head that he rarely, I believe, bothers to write them down as he goes along. He has to go through the work afterwards to add them just as he does for the majority of the pedalling or bowing or such like. Particularly is the task troublesome when an orchestral score is in question, for there the relation between a bassoon's mf and a horn's mp, or between the ff of thirty violins and the f of a trumpet, has to be considered. And there are other, subtler, perplexities.

Now what do composers do, face to face with this problem of 'putting in the expression'? My original lists give some sort of reply to the question. My own opinion is that they really come out of the test rather badly.

One most obvious fault to which some, by no means all, are liable is that of putting in expression marks that are literally impracticable. A perfect example of this is to be found in the first movement of the 'Eroica' Symphony, where Beethoven writes this sort of thing for the wood-wind at one point:—



There are obvious ways of emending it, but the fact remains that as it stands it is not exactly reproducible. The last three bars of 'Il vecchio castello,' from Moussorgsky's 'Tableaux d'une exposition,' are really practically unrealisable on the piano as the composer has marked them, although his general intention is simple and clear enough. Finally, I would invite the reader to run through, say, Debussy's first set of preludes, with a view to comprehending his distinction between a note with a dot over it and a note with a line over it, and to observing it faithfully, consistently and perceptibly in performance. Once again, I will not say the composer's intentions are not usually apparent at any given spot even in so remarkable a passage as this:—



—but the printed directions are neither consistently used nor always strictly reproducible. And if expression marks are neither exact nor consistent the performer is as much hindered as helped by them and their use can only be termed grossly inefficient.



But the most universal fallacy is that of giving instructions that are not direct definitions of pace, attack or volume at all. These instructions range upwards, in futility and wrong-headedness, from the ubiquitous espressivo and cantabile (the latter is really not very bad, but a simple legato, combined with meticulous phrasing, is preferable) to the most fantastic outbursts, such as, to quote but one extreme example, 'Moving exorably, grim, and prodded.' ('Demons' Dance,' op. 66, No. 2. Josef Holbrooke.)

The temptation to insert these remarks is, I am only too well aware, tremendous. But I must point out that their real function is a comical inversion of their supposed one. All they actually convey, in ninety-nine cases out of a hundred, is how the passage in question always sounds to the composer himself! Let us take a simple illustration.

A few bars from the end of Moussorgsky's portrait of the two Jews, in the 'Tableaux d'une exposition,' the following phrase is found:—



It will be noticed that dynamics, tempo and phrasing are all carefully marked. In the circumstances the con dolore cannot conceivably produce any additional effect on what is done by the pianist's hands at this point. Presumably the passage, if played at the pace and with the variations of volume specified, should sound dolorous; presumably it seemed so to the composer. But the important point is

that if the interpreter duly regards the poco ritard, the piano, the < >, the sf and the slurs it is virtually impossible for him to do anything further: not the most precious heights of virtuosity or artistry can do more. If con dolore results, well and good, if not, the performer is not to blame.

That, I am convinced, is an example of the loose-thinking basis of practically all the expression markings in this category. Wagner's zarts and Elgar's nobilmentes are familiar cases in point. The set of Debussy preludes from which I have already quoted fairly bristles with such comments. Look at them: 'très doux—égal et doux—tranquille et flottant—comme une lointaine sonnerie de cors—joyeux et léger—lumineux—Ce rythme doit avoir la valeur sonore d'un fond de paysage triste et glacé—comme un tendre et triste regret—tumultueux—plaintif et lointain—strident—très calme et doucement expressif '—and so on and so on.

Debussy also dotes on those ridiculous directions to a pianist to imitate other instruments. One such instance occurs in the foregoing list, and another (from the same volume) is quasi guitarra. But perhaps the most irritating example I know—irritating in its quite childish obviousness and naīveté and in its sheer stupidity, not to speak of its cheapness—is the quasi fagotto scherzando in Bax's 'Burlesque' for piano.

Lastly, there is the question of language. Not only do our present day composers almost without exception coin these fanciful but futile comments by the handful, but they perpetrate them in a fascinating variety of tongues. This practice, for which we have to thank, I believe. Schumann and Wagner, seems to me indefensible. Why a Russian conductor, for example, should have to grapple with such Graingerisms as louden lots-why Englishmen should be involved in learning German and French before they can read the scores of Schumann, Wagner, Reger, Strauss or of Ravel, Debussy, Huë, and the rest of them-why an Italian, feeling himself at home with the directions (I take as an example here John Ireland's orchestral piece, 'The Forgotten Rite') Poco lento e mistico and Lontano possibile only to be faced on the self-same pages with 'broad' and 'soft, and distinctly marked '-these are things that I entirely fail to appreciate. Since Esperanto has never won its way into universal favour let us at least do the next best thing, and stick to one language, and that the one that is (by whatever accident is now irrelevant) sanctioned by tradition and is by far the most predominant in the music of the past. Composers revert to their mother tongue for a variety of reasons, not one of which, however, will bear analysis. Sometimes the insane fetish of 'nationalism' is responsible; sometimes the inadequacy of the composer's knowledge of Italian in face of his growing extravagance in expression marks; sometimes sheer laziness; sometimes a mere personal whimsey (as with Grainger). In each case the invalidity is too obvious to need labouring. As for those composers who use two languages, even three on occasion, cheek by jowl . . .!

Whether, when all is said and done, anybody is much the worse for the state of affairs I have outlined (deplorable as it is, of course, viewed in the light of strict reason and logic and orderliness) is questionable. I myself am inclined to think, as I hinted earlier, that the majority of expression marks are virtually ignored by the majority of performers. The result is good or bad simply in accordance with the musicianship of the performer. (Presumably Teresa Sanger's scorn was aroused by the painstaking observance of expression marks by players whose musicianship was poor—a quite familiar occurrence, of course.) If this supposition of mine is correct my article obviously falls into place as being not so much a venting of critical indignation, nor yet of desire for better things, as a simple record of my observations of certain natural phenomena in our musical cosmos.

RALPH W. WOOD.

# MASTER THOINOT'S FANCY

Our knowledge of the ballroom dances of the sixteenth century would be rather slight, were it not for a chance which gave us in 1588 the Orchésographie of Thoinot Arbeau. The author himself was a canon living at Langres, his real name (for Thoinot Arbeau is an anagram) being Jehan Tabourot. The chance, if the story in the dedication may be taken seriously, was as follows: Master Jehan des Prés, printer and bookseller of Langres, with a shop near the church of St. Mammas, while on a visit to Dijon saw a coat of arms that stirred his memory and commercial acumen. Beneath a lion sable on a chief argent it bore in a field azure a chevron and three drums or. It was the cognisance of the Tabourots. A family thus be-drummed in its coat-armour might conceivably have an interest in the drum, and patrons be gained by an astute publisher. Wasn't it so? Hadn't one of them already written something about it? Master Jehan bethought himself that among a mass of miscellaneous cast-away papers which had once come into his hands from Arbeau-Tabourot, he had noticed a treatise on the subject. Returning to Langres, he hunted up the monograph, to find that it was a treatise on dancing with incidental remarks on the drum, and this, despite its unexpected scope and the modest remonstrances of its author, he published with a dedication to Masters Guillaume and Etienne Tabourot.

Should we really have lost the Orchésographie among that pile of papiers reiectez & brouiNez, but for Master Jehan des Prés' visit to Dijon? At least the story is a pleasant one. And the Orchésographie itself, though a technical manual, is distinctly one of the pleasant books of the world—the work of a gentleman, scholar and dancer, who loved dancing still, though at sixty-nine he practised it no more, not that of a dry compiler of information. It takes the form of a dialogue between Arbeau and a pupil, Capriol by name, who having wasted his youth on the law and other gravities, has found that a time comes when to the eligible young man dancing is more essential even than the law. Arbeau considers this view reasonable. Dancing is indeed a way to the graces of the fair, who prefer its harmlessness to the watching of possible suitors at fence or tennis, with the attendant risks to their beauty from a splintered blade or flying ball. Is it not, too, a kind of dumb eloquence in which the suitor by his grace says

wordlessly 'Love me! Desire me! '? Moreover it gives young people the most convenient chance of discovering points about each other's physique, cleanliness and personal fragrance which might influence their choice in time.

A general commendation of the art, backed with a pleasing pomp of ancient authorities, leads on to that disquisition on the drum which stuck in Master Jehan's memory, and so to matters concerning other instruments. The pipe and tabor, the viol, the spinet, the transverse flute, the nine-holed flute, the hautboy and sackbut are all mentioned. Pre-eminent, however, are the tabor and three-holed pipe, the playing and principle of which Arbeau carefully describes. But the pipe, as one may judge by the name given it, la longue flutte, and a woodcut, whose evidence is supported by the picture of Tom Sly on the titlepage of Kempe's Nine Daies Wonder, was a large one, over two feet long, suggesting a tenor instrument. It is a smaller pipe than the descant that survived in the hands of country taborers, but for the sixteenth century we may even infer a full quartet, for Pretorius in his Syntagma Musicum figures a bass three-holed pipe, which apparently, being too long to play in the ordinary way, rested on the player's shoulder and was provided with a metal tube curving forward to his mouth, thus reducing the length in front to a manageable compass for fingering.

The pipe and tabor were favoured 'by our fathers,' says Arbeau, because one player could manage all that was needed, saving the expense of several instrumentalists, fiddlers and so forth, but 'now even the meanest workman must have hautboys and sackbuts at his merrymakings.' But you cannot combine pipe and hautboy, the latter is too bruyant & criard for its softer companion.

The nine-holed flute is what we know as the recorder. Only eight holes speak, but as the ninth and lowest hole is placed to the side of the tube for the convenience of the little finger, it was in the early forms of recorder duplicated for occasional left-handed players, the superfluous hole of the pair being plugged with wax: later on the difficulty was more neatly solved by a revolving lower joint. Capriol was a recorder man, and anyone who has attempted that charming instrument may be pleased to learn that he, too, found the fingering difficult. Speaking of the three-holed pipe he says: 'I'm troubled enough to find all the various notes on the nine-holed flute with both hands. I should have thought it impossible to hold and play with one hand.'

The dances described by Arbeau are not set-dances: they are, like the dances of the modern ball-room, for couples working independently. In general the man and woman hold inside hands, face in the same direction and move side by side. As the usual procedure was to work round the room, the appearance of a dance might be rather that of a procession, but this was accident, not design, and provided they interfered with nobody else's comfort, it seems that couples were free to shape their own course.

Arbeau opens with the Basse danse and the Pavane, which were reckoned the most dignified and ceremonious. The Basse danse is so called because it is danced 'low,' i.e., with a quiet sliding walking step. It is slow, one step being taken to the bar of three beats, and is danced in 3/2 time. (1) It consists of three sections: (1) the basse danse proper; (2) the retour; (3) the tordion.

The tricks and steps, few and simple, used in it, are these :-

The Révérence (R), 4 bars: A low bow (curtsey in the woman's

case), with which it starts.

The branle (b), 4 bars: Standing with heels together, toes slightly turned out, turn the body gently to the left, to the right ' looking modestly at the bystanders,' to the left again, and once more to the right, 'stealing a glance doucely and discreetly at your damsel.' Each turn takes one bar.

The simple (s), 2 bars: One plain step and feet together. 'Single'

is the English name.

The double (d), 4 bars: 3 plain steps and feet together.

One single or double starts with the left foot, in a series they

start left and right alternately.

The reprise (r), 4 bars: 'Shake your knees a bit or your feet or your toes only, as if your feet were shivering,' says Arbeau. Raising the right foot a little you shake it as described for the first bar, and again for the second, the left for the third, and the right again for the fourth.

The congé (c) is a less elaborate bow made on the last movement

of the final branle.

In the following formula each number takes 12 beats (4 bars): Dance (1) R (2) b (3) ss (4) d (5) r (6) d (7) r (8) b (9) ss (10) d (11) d (12) d (13) r (14) d (15) r (16) b (17) ss (18) d (19) r (20) b and c. Repeat as often as you wish.

Retour (1) b (2) d (3) r (4) b (5) ss (6) d (7) d (8) d (9) r (10) d (11) r (12) b and c. Repeat ad lib.

Tordion. This is a galliard with a quick, quiet walking step, and is treated under the Gaillarde. The time is livelier than that of the dance and retour, and even than that of the galliard proper.

The basse danse may be danced to any appropriate tune. Arbeau's is here quoted. The four strains marked for brevity of quotation (a), (b), (c) and (d), must be rearranged for the dance as follows: Dance: a b a b cc a b d b. Retour: cc d b a b. The tordion was danced to a different tune more suited to its spirit.

<sup>(1)</sup> It may be noted here that in the airs quoted in this article the notes have their sixteenth century values, and as a sixteenth century semibreve is about equivalent to our crotchet, none of the tunes are so dirge-like as they look,



When Arbeau wrote, the Basse danse was out of fashion, 'but I foresee,' he says, 'that discreet and modest matrons will bring it into vogue again, as a sort of dance full of honour and modesty.' Again: 'The nobleman can dance it with cape and sword, and you others dressed in your long gowns, stepping soberly with a quiet gravity, and damsels with shamefast faces and downcast eyes, glancing now and then at the bystanders with virginal bashfulness.'

The Pavane was another dance of the majestic order. 'And as for the Pavane, it serves Kings, Princes and grave Signors to air themselves on some day of solemn festival, with their great cloaks and robes of state: and then the Queens, Princesses and Ladies accompany them, the long trains of their gowns let down and sweeping, or carried sometimes by damsels.'

If people can dance it so dressed, simplicity is suggested, and simple it is. The Pavane is in 2/2 time, and consists of two singles and a double advancing, and then the same retiring a rather smaller distance, so that there is a slight progress on the whole series; or you may advance all the time.

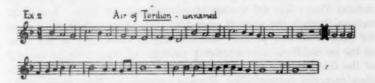
'This Pavane dance is too serious and heavy to dance with a young girl, just the two of you, in a ball-room,' objects Capriol. He was not, apparently, alone in his objection, for Arbeau in return points out that dance bands have a way of sometimes playing the pavane more lightly and briskly. It was then known as the passamezzo (which Sir Toby in Twelfth Night calls the 'passy-measures pavin'). Moreover, as in music you could practise 'division,' that is, found a short-note passage of fireworks on a simpler long-note passage, so you could employ a parallel trick in dancing. In the pavane you left the two singles (or at least one) alone, but the skilled dancer might at his pleasure break up the double into elaborate passages of rapid steps, eight or even sixteen, which remedied a stateliness boring to the young and active unencumbered by state robes and trains.

The Gaillarde, in England called the galliard, was a livelier dance,

as its name implies, in triple time. Its tricks were many, but its basis is the Five Steps, which gave it the alternative name of cinquepace, or in English popular spelling 'sinkapace.' These were danced to six beats, the time of the fifth beat being occupied by a spring. As the Tordion belonging to the Basse danse still awaits explanation, and is a galliard except in spirit, it may be taken as an introduction. The simplest formula of its Five Steps is as follows:

- 1. Pied en l'air gaulche.
- 2. ,, ,, droiet.
- 3. ,, ,, ,, g. 4. ., ,, dr
- 5. Sault moyen.
- 6. Posture gaulche.

The first four steps are walked, pied en l'air meaning that the foot named, right or left, is raised forward, with the knee straight but loose, till the heel is about three inches from the ground. The sault moyen explains itself as a moderate spring into the air, high enough to carry the dancer over the fifth beat and let him alight on the sixth. Posture gaulche: alight with the weight on both feet, which take the ground left directly in front of right, toes slightly turned out. For the next Five Steps reverse the footing, and so on.



The galliard proper is exactly the same, but the music is taken slightly slower in proportion as the steps are higher and more emphatic. The simplest formula, exactly corresponding to that of the tordion, is as follows:

- 1. Greue gaulche.
- 2. , droicte.
- 3. ,, g. 4. ., dr.
- 5. Sault majeur.
- 6. Posture g.

The first four steps, instead of being walked, are sprung; that is, during the change from foot to foot both feet are for an instant off the ground simultaneously. The greue appears to be named from the high-stepping action of the crane: it is the same as pied en l'air except

that the heel of the free foot is raised about eight inches instead of three. Sault majeur is what its name implies. Thus though the time is slower the whole movement is bouncier and more flamboyant than that of the tordion. Variety was gained by altering the tricks. Another Five Steps runs:

1. Ruade droicte.

2. Pied croisé gaulche.

3. Ruade droicte.

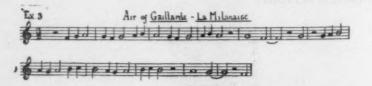
4. Entretaille droicte causant greue gaulche.

5. Sault majeur.

6. Posture droicte.

Ruade droicte (ruade is properly the backward lash-out of a horse or donkey): Bend the right knee sharply, raising the foot backward till the toe is five or six inches from the ground. Pied croisé gaulche: Swing the left foot, heel first, across in front of the right shin. Entretaille droicte: Bring the right foot sharply down from behind into the place just vacated by the other, so that it seems to cut the left out of its place and drive it forward. Posture droicte, as posture gaulche, but with the right foot in front. For the next Five Steps, reverse the footing.

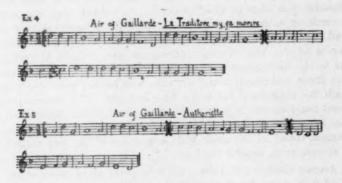
You were not bound to continue the same series of Five Steps during the whole of a galliard, provided you made your change after the reverse Five. Nor did the art of galliardising end here. You could run on through the close of your first Five Steps, substituting steps for your sault and posture, and arriving at them only at the close of the second Five—an eleven-step passage: or defer them to the end of the third or even of the fourth series—seventeen and twenty-three step passages respectively. Further, a nominal Five Steps might contain only three actual movements, or by 'division' more than five. The fleuret, a rapid three-step passage in the time Ja, was the device employed. The following air gives an illustration:



According to Arbeau's reckoning each six bars of the tune carry an eleven-step passage extended to fifteen by means of fleurets, followed by the Five Steps shortened to three.

Two more normal galliard tunes deserve quotation; La Traditore

my fa morire Arbeau had learnt from his own dancing master at Poiters, and regarded as one of the finest galliard airs; Anthoinette he considered really gaillard.



People now, Arbeau complains, dance the galliard anyhow, but in its palmy days there was more ceremony and display. After a couple had made a turn or two of the room without anything elaborate, the woman would dance away by herself to one end of the room and take up her position there dancing seule. Her partner followed her, and danced in front of her, displaying some of his repertory of tricks. Then she would dance to the other end, and the process was repeated, and so on, the partner bringing out fresh feats from his store and showing what he could do, until the music stopped, when he bowed, thanked her and took her to her place.

When Capriol has absorbed what he considers enough, he dances an eleven-step passage and asks how it went. Arbeau approves his steps and movements, and then adds 'but when you dance in company never keep your head down to watch your steps and see if you're dancing well. Keep your head and body well up, wear a confident expression, and don't spit or blow your nose much, or if you must, turn your head away and use a nice white handkerchief. Talk agreeably, in a subdued tone and with propriety. Your hands should hang freely, neither looking dead, nor always gesticulating: also be dressed cleanly and neatly with your hose well pulled up and your shoes clean.' Admirable advice. Incidentally we may observe that you danced with your hat or cap on except when making a révérence.

Next after the Gaillarde, as related to it, comes the Volte or Volta, a strenuous dance in galliard time, but with only three steps to the six beats. Beat 1, pied en l'air droict stepping short; beats 2 and 3,

a longish walking-step with the right foot, which alights on beat 3; beats 4 and 5, sault majeur; beat 6, alight with your feet together. Reverse the footing for the next series. But the special art of the Volta was the turn. After dancing the step-series a few times straight forward, you start to whirl clockwise, turning through a quarter of a circle on each of the first two steps and the sault, so that at the end of the fourth series you will be facing in your original direction: repeat ad lib. You may start turning the reverse way if you get giddy. As to the management of the woman in the turn, the man catches her firmly and tightly round the waist with his left arm, steadying her with the right hand below the bust in front. The woman puts her right hand across his back or shoulders, holding her skirts down with the left. The man makes himself the pivot of the spin, helping the woman round in the sault with a pressure of the left thigh. For a reverse turn, reverse the hold.

Arbeau dislikes the Volta: he is troubled about those skirts; the wind may get under them and reveal a glimpse of chemise or thigh; and it is not proper for a young girl to stride so freely; also it will make her head swim: decency and health are both menaced. But Arbeau is sixty-nine; Sir John Davies at twenty-four did not feel these dangers.

Yet is there one the most delightfull kind,
A loftie iumping, or a leaping round,
Where arme in arme, two Dauncers are entwind,
And whirle themselves with strickt embracements bound,
And still their feet an Anapest doe sound:
An Anapest is all theyr musicks song,
Whose first two feet are short, and third is long.'

It is not strictly an anapæst, but 'twill serve.

The Courante or Coranto is a brisk dance in common time. The step consists of two singles (sprung, not walked or slid) and a double to the left, and the same to the right, moving either forward (zigzag) or sideways (the legs moving scissor-fashion) or now and then backwards.

'In my young days,' says Arbeau, 'they used to make the Courante an occasion for a sort of game or ballet. Three young men would choose three young girls. They would stand in a row, and the first dancer would lead his damsel, put her at the end of the room and come back among his companions; the second would do the same, and then the third, so the three girls and the three men were left at opposite ends of the room. When the third had come back, the first would go tripping and skipping and making fond grimaces and lovers' antics—dusting and hitching up his hose, for instance, and pulling his shirt straight—to claim the damsel, who would refuse him her

hand or turn her back on him. Seeing this the young man would return to his place with a look of despair. The two others did the same. At last all three went together to take their damsels again, kneeling and begging for pity with their hands together. Then the damsels gave in, came to their arms, and they fell to dancing the courante pell-mell.'

With all the dances described by Arbeau it is impossible to deal, but there remains one large class, the Branles (anglicised as brawls'), which are important in themselves and yield some pleasant tunes. The ordinary types may be danced to any appropriate tune in duple time. Their special peculiarity is that they are danced sideways, and it was the custom for couples to link, the first couple on the floor leading to the left, and the other couples joining on in the order of their arrival. The couples so linked moved round the room in a snake, late comers tagged on to the tail, until, if there were enough, the last woman took the first man's left hand with her right, and the dance became a round. That they move to the left Arbeau tells us, and we may perhaps conclude that they face inwards rather than to the wall, and will thus progress clockwise round the room.

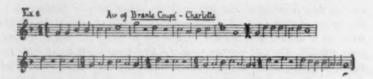
Whether the step of the brawl was walked or sprung is not quite certain. On the whole it seems that the standard was the walk, and this would be adhered to in the graver brawls mentioned below, but that in those of less ceremonious associations dancers might and did substitute the lighter and brisker style. In nearly all, two steps were taken to the bar, a couple of exceptions showing four. In the best circles the branles were considered the correct opening for a dance, first the Branle Double and Branle Simple, quite slow dances for the elderly and sedate, then the Branle Gai, slightly livelier, for young married folk, after that lighter varieties still for nimble and frivolous youth.

The Branle Double consisted of a double to the left, followed by a double to the right stepping shorter, and so on. A sideways double was executed by moving the left foot, say, eighteen inches to the side, bringing the right nearer to it, moving it again as before, and bringing the right completely up to it, or vice versā. A simple dance; and the slower the better, says Arbeau, discouraging a hinted wish of Capriol's for division; this was evidently not done by the best people.

The Branle Simple consisted of a double to the left, a single to the right, a double to the left, and then on the sixth bar, instead of the single to the right, three quick pieds en l'air and pause.

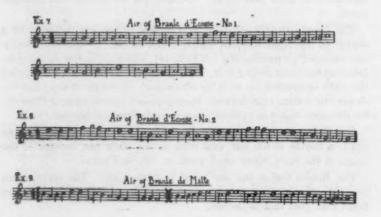
The Branle Gai is the one brawl in triple time. The series takes six beats (three steps to the bar); four pieds en l'air and pause two beats with your foot in the air.

Altogether there are over twenty varieties of the Branle given. It is, however, not like the galliard: here there is not a question of anything like the Five Steps—a formula on which, when once you know certain tricks and rules you can embroider your own variations more or less at pleasure. Each kind of Branle (Branle du Haut Barrois, Branle de Malte, Branle des Lavandières or what not) appears to be a stereotyped variant, a subject for memorising rather than the application of a principle: hence extended quotation would be of little interest but to the dancer. One illustration of a Branle Coupé, that is, a brawl specially devised to suit a certain tune of marked phrases or irregularities, may be given.



The movements are: bars 1-2, double to the left; bars 3-5, pied en l'air gaulche, ditto droict and a double to the right. Repeat. Bars 6-7, double to the left; bars 8-9, pied en l'air g., ditto dr., single to the right and pied en l'air g.; bars 10-11, as 8-9 with footing reversed; bars 12-14, as bars 3-5. Repeat, and then right back to the beginning.

But the large number of stereotyped variants given and fitted to their own appropriate tunes, makes Arbeau's section on the *Branle* rich in airs, some rather queer perhaps than good, of which a typical selection may be interesting.





It is not to be thought that the above slender treatment exhausts all that is pleasant and interesting in Arbeau, whether in technical matter or sidelights on manners and foibles; there is above all perhaps little to indicate the special spirit and charm of the book: that so easily runs through the selector's sieve. Arbeau himself perhaps may suggest it. 'However,' says he, in his last words to the grateful Capriol, 'practise the dances virtuously, and make yourself the compeer of the planets which dance of their own natural gift, and of those nymphs whom Marcus Varro says he saw in Lydia come out of a pool to the sound of flutes, dance and go back into their pool again; and when you have danced with your mistress, return to the great pool of your studies to profit therein, as I pray God may give you the grace to do.'

E. PHILLIPS BARKER.

# FORMAL ART

The greatest art has always been produced by fervently religious men under the influence of their religion. Genius in them—the compelling urge of life—even when the necessity of keeping alive was sufficient to cause the production of potboiling popular work in abundance, has always lent to their principal efforts a vital significance not otherwise achievable. Between ages of powerful religion have occurred others of doubtful irreligion, or of scepticism about the reason for life. It is inevitable that as the race grows up religions are superseded; but they die hard, and until the newer one has gained the ascendancy a kind of no man's land time ensues. Warring motives are ever the cause of inward discord.

Art is the process by which man summarises for others and for himself the conclusions that experience has forced upon him. Wilenski(1) has drawn up a classification of the plastic arts on the basis of the kind of experience they represent (whether familiar and sensual or novel and intellectual). In doing so he has also uttered a useful exhortation to would be critics, to look at picture or sculpture from the artist's point of view, and not just to react to it and articulate that reaction. Whether you find a picture pleasing or not signifies nothing with respect to that picture, though it may inform others of a good deal about yourself. It is necessary, if your criticism is to be worth having, to regard a work of art from the artist's point of view. The point ought to be too obvious to require emphasis; but in fact many people criticise art of all kinds freely without making the least attempt intelligently to consider the creative factor, which is the only one that matters. By beauty is usually meant not an æsthetically and intellectually perceived harmony of relationships, or even of execution, but merely sensual pleasantness.

Wilenski does not extend his classification to music and literature. He even doubts whether it can be applied to these art forms. No doubt in detail this may be true; but his general definitions can be very usefully applied to music and literature. For example, taking architecture as the basic art form, he explains it as the method par excellence of depicting formal relationships. That indeed is the sum total of the aims of pure architecture and makes all the difference between the art and building construction, which is really engineering. That academic artists do not generally recognise the fact makes no difference; they are not infrequently obsessed with the mere

<sup>(1)</sup> Modern Movements in Art. Wilenski.

decoration of buildings. Now in modern music much the same state of affairs can be observed. Just as in architecture and architectural painting lines, areas or masses are juxtaposed with the object of demonstrating the reality of their natural relationships (as distinct from the romantic subjective notions about them existing in human imagination) so in modern music ideas are symbolised by motifs, which are then juxtaposed in harmony. Musical harmony is in fact concerned with the formal relationships of sounds of different pitch and with the possible sequences of sonorous complexes.

In music, typical examples of architectural art are: the overture to the 'Mastersingers' of Wagner; 'Also sprach Zarathustra' of Strauss; the First Symphony of Elgar and his 'Enigma' variations; and most of the works of Bach, but in particular his church cantatas and organ choral preludes. The list could be greatly extended, but these examples will suffice to illustrate the idea of architectural construction. But there is another element in music which makes it of deeper significance to the contemplative mind even than the greatest paintings, sculptures or even buildings: namely, the time factor. How can one demonstrate the evolution of an idea, still more of a number of concurrent ideas, in a picture? It cannot be done. In the greatest of music, on the contrary, it is done. Bach draws long melodic lines in which a single idea melts into consequential figures to almost any extent. More, even the phenomenon of homeomorphy is dealt with! In musical language it is termed imitation. Wagner showed that not only emotional states and instinctive feelings, but even individual people in relation to the race and particular circumstances in respect to the whole environment may be symbolised in The result was obviously dramatic; because it is with problems of this sort that drama is chiefly concerned. Beethoven in the Choral Symphony similarly extended the scope of music to include the forward reachings-the evolutionary urges of the dominant species. In a sense this composition is futuristic. Music, then, can be rational, logical, realistic, quite as well as emotional and romantic; indeed, is at its best in that vein.

Having admitted this of music it is not a great step to extend the same sort of argument to poetry and drama. Consider Shelley's greater works: The Daemon of the World, Alastor and Prometheus Unbound. The first is almost 'Einsteinian,' the second a philosophic contention for the scientific and against the romantically idealistic point of view; whereas the last is the Ninth Symphony over again.

It is not only in architectural art but in romantic, popular and derivative forms that Wilenski's definitions can be applied to music and literature. Popular art according to him is any based on the familiar experience either of the artist or what the latter believes

to be that of potential spectators. Romantic art is based on particularly emotive fragments of experience and may be either original or popular. The term derivative explains itself. An interesting example of sensual (as distinct from intellectual) art is the movement towards what Wilenski calls 'photographic naturalism' in the last century. This type of degradation must, as far as I can see, be confined to the plastic arts, although a case was recently reported of a young man who learned to imitate Caruso from gramophone reproduction and included the scratch! Perhaps musicians will in time begin to imitate the distortions of radio in orchestration. That remains to be seen. The real lesson to be learned from the naturalistic movement is that it is one thing to see, and quite another to perceive.

As examples of popular musical art one could cite scores of compositions intended for performance in churches, from fugues by eminent doctors of music in imitation of the early contrapuntists to the dreary choral works of Stainer, Joseph Parry and worse composers still. Again, a large proportion of Mendelssohn's work belongs to this class, together with the B-A-C-H fugues of Schumann. These composers were of a romantic frame of mind. Yet in homage to Bach and Handel they caricatured the styles of these geniuses in a most painful fashion.

Chopin is an example of an original romantic genius. So is Beethoven in many of his compositions; but, as is the privilege of genius, he combined a considerable degree of romanticism with an acute architectural sense.

Finally Wilenski has a good deal to say about the kinds of value which a work of art may have. The value accorded by popular reaction he discounts as adventitious and accidental. In his view the intrinsic worth of a picture or sculpture is that which it has in the mind of the artist himself sitting in judgment before it. He may or may not be honest. That does not invalidate the criterion. If a work of art represents a genuine enlargement of experience for its author it will probably have the same effect on any other spectator who may have made the intellectual effort necessary to its comprehension.

No matter whether one is reading a poem, play or prose work, listening to a musical composition or viewing a picture or sculpture, the first thing to guard against is mere blind reaction. If the experience is a novel one it may well be unpleasant at first. The proper question to ask oneself is not 'Does it sooth or irritate my preconceived notions?' but 'What was the artist driving at and what proposition was he trying to expound?'

the late J. Tomlinson.

#### CRITICS AND THE SPIRIT OF DISCERNMENT

'IT is very rare,' says Madame Adila Fachiri, 'to find true discernment in the criticism of new-comers,' but previously La Bruyère had assured us that it was very rare to find true discernment anywhere on any matter, and Schopenhauer roundly declared criticism or true discernment to be non-existent.

The kind of critic who should be, in the music world, what the tea-taster is in a Mincing Lane office, is so rare that I, for one, can quote only Liszt. Liszt was certainly the greatest 'tea-taster' critic the world has ever known: he had no sins in this respect either of commission or omission—he had no prejudices. On the other hand, one of the world's worst critics along these lines was Claude Debussy. He never could wash the taste of his own music out of his musical palate—consequently the more music differed from his own the more horrid was the mixture in his mouth. One of the prime duties of a critic is, as it were, to rinse his mouth and clear it of his own specialised mixture before beginning to judge a new-comer. Who can taste wine truly who has just drunk a cup of chocolate? Who expecting in the dark, say, to taste coffee, is not annoyed to taste tea instead? He may even prefer tea, but if we have predisposed his palate to receive coffee tea will, for a few seconds at least, make an unpleasant impression. The first time the great Joachim heard Ysaye, he was displeased—he had expected something quite different. His own highly specialised peculiarities were very different from Ysaye's. It was natural to the adaptable Liszt to rinse his mouth, as it were, when about to listen to something new; but it does not come naturally, least of all to the highly talented to do this. Heaven preserve new-comers from the judgment of a Brahms! Beethoven strangely enough was good, though grudging. He not only tolerated the negro violinist who played his Kreutzer Sonata in a way very different from what he himself must have intended, but was delighted with his rendering.

Some players, August Wilhelmj notably so, are annoyed at any playing which resembles their own, and show exaggerated appreciation of their opposites, e.g., Wilhelmj had no good word except for Sarasate. Of Joachim he said right out 'He was a musician, not a violinist!' No one is less likely, I think, to underestimate Wilhelmj's judgment than I am, but here was a palpably absurd one: at least it was absurdly expressed—greater as a musician even than as a

violinist—possibly that would have been true of Dr. Joachim. Ysaye is generously pleased with any good playing. John Dunn gives good detailed criticism, but for the most part I think the public would be nearly as badly served, the new-comers too, by expert judgment. Mr. Albert Sammons will give a highly-balanced ultra-technical verdict if you can persuade him to give any verdict at all. Mr. Josef Szigeti is full of the most subtle modern prejudices, and there is, I think, no guessing what he might 'think' (he would not 'say') of any new player. Kreisler is frankly enthusiastic and well-wishing.

No; ignorance, talent and knowledge seem, in this matter, almost equally unreliable—discernment remains one of the rarest things in the world. Why, I find even my own judgment unreliable!! For instance, by my own predilections, Jelly d'Aranyi is ten times as great an artist as Isolde Menges; but obviously this is wrong—by various more or less objective tests and by psychological considerations they are probably equal in talent when the whole account has been properly added up. Had I no other means of judging talents than my instincts or tastes, I should do grievous injustice to Isolde Menges. Casals, by my tastes, ranks ten degrees below Jean Gerardy and actually in the matter of beauty of tone, especially richness of tone, I do not hesitate to declare Gerardy greatly superior, just as J. Hollman was superior in volume of tone and breadth of phrasing, but, as a genius, Casals, all told, stands higher; yet, by my own tastes, I should not place him there.

Madame Fachiri rightly complains (speaking of Casals) of the poor way critics and public mix all degrees of excellence and confound them on one plane; but there again let us remember Shakespeare—who, amongst his contemporaries, ranked him much above, say, Ben Jonson? Or take Newton; who ranked him much above a hundred other mathematicians? Perhaps the Bernouillis did. Also were they so greatly superior; is posterity mistaken?

When I was a boy I did not confuse the great and the small (as I conceived them). Ysaye, Wilhelmj, Joachim, Sarasate were above all others—Sauret came near. But now I wonder whether they were not merely more in accordance with my own physiological predilections. The fundamentals of music are (1) perception of pitch, (2) perception of rhythm. Well, in perception of pitch Ysaye and Wilhelmj, I believe, surpassed all others—but not by very much—in perception of rhythm and in sheer memory for music Natale Scalero was their equal. But æsthetically Natale Scalero was poor—still he was a musician. His rhythms, however correct and fine, were but thinly marked. To be a great musician all you need is an abnormally fine perception of pitch, and an abnormally keen perception of rhythm

-anything else is merely accessory. You may have a vulgar mind or an elevated mind—they are accessory only. The kind of musician who will stir the world most is one whose accessories are a fine and massive sensory nerve system, joined to a high talent for what is sometimes called discursiveness. Wagner had the accessory talents more than Beethoven, but the fundamental talent less. There is just one other accessory which helps greatly, e.g., the instinct of the beaver, the instinct to construct. Bach had this in supreme measure. Busoni had it, but was relatively deficient in the fundamental talent. Mozart had the fundamental talent or talents, especially of rhythm, possibly in higher, certainly in more active condition than any other known composer, though Schubert ran him close. A musician who is not also a poet and a philosopher (in posse) is like a skilful boxer who has neither weight nor fighting spirit to speak of, but he is none the less a musician. Remove the sense of rhythm and pitch from a poet and philosopher-musician, and he ceases to be a musicianremove the poet and philosopher qualities from a man with wonderful sense of pitch and rhythm, and he will still be a musician-consider George Bridgetower, the negro violinist, or take the case of the negro idiot pianist who amazed Liszt by reproducing with embellishments a difficult piece played once only for him by Liszt.

Some psychologists might here object that this way of looking at things involves the (so-called) faculty-fallacy; they pretend that the mind participates as a whole in every thought and act. How they explain specialised talents, such as the lightning calculator's ability, drawing talent and so forth, no one knows-in fact, they evade explaining these things. Granted that there are specially adapted parts of the brain for different processes of thought and feeling, there is no reason to deny that the whole mind, or nearly the whole mind (brain), may be set in motion with every thought and act, but then not all parts act with equal intensity-in fact, muscular movement offers the parallel-probably no movement is without some 'toning up' effect on all the muscles, although most of the muscles of the body may play but a very small, almost undiscoverable part, in any particular movement or series of movements. There can according to this view be no 'pure music,' that is to say no musician in whom no part of his mind but that part which deals with 'rhythm' and ' pitch ' works alone entirely free from the accompaniment of other faculties. Music cannot exist in a free state nor need this cause us much anxiety. In a letter I received from him last November, Dr. Albert Einstein said he 'liked best that music which expressed deep feeling with pure beauty without much human passion,' hence Bach, Mozart, Corelli, etc., were favourites. Mussolini also plays the violin and turns to the instrument with equal relief and anticipation of enjoyment. These two are extreme types of the man of thought and the man of action—(to be on the safe side let me say they have at least chosen those types of life)—their playing will be very different but their actual musical talent will probably be equal. (I cannot stay to give my data for this assertion.)

Now what can the critic do? I think all he can do is to explain psychologically the different main types and say why he prefers one type to the other, or why he dislikes both (if he needs must dislike); but unless he can discover that one player plays more in tune (very few of the greatest play more than ten successive notes respectably in tune, hardly any ever play three notes ringingly in tune in succession) or with finer comprehension of rhythm than the other, he has no right to rate one higher than the other as a musician—unless indeed he give his own special definition of the word 'musician' at the head of his 'critique.'

In this way it seems there will be little to criticise in any performer in respect of his talent as a musician provided he play notably in tune, and notably in time. Anything else he may do will depend on his accessory talents, on his organic sensibility and reflective powers mainly. The quality and quantity of tone, the intensity or tenuity of the rhythm will not depend on the performer's musical talent, but on other features of his general make up. A composer, on the other hand, in so far as he has musical talent will produce absolute or pure music. With the beaver's instinct strong his music will have much symmetry balance and pattern-with fine or massive organic sensibilities (i.e., highly developed sensory nerves) he will tend to the writing of descriptive, romantic music, with highly developed reflective powers as well, the sensory or sensuous element in his music will be managed (economised) so as to make profounder and more lasting impression—that, roughly, is the scheme of things. The three talents or susceptibilities, music, sense, reason, admit, of course, of endless degrees varied in each combination, and always reckoning must be made, too, with that beaver's instinct to construct. The composer who leaves his own nature to its own devices, to work naturally by line of least resistance, will compose music which will last. One, however, who is led by some extraneous considerations to emphasise deliberately one or other of these four factors will be forcing his talents, spoiling the swing and go of his own nature, and writing music which may become fashionable but which will die with the fashion.

In the meanwhile had we not better say 'Carry on, sergeant-major,' to the appointed critics of the day?

H. P. MORGAN-BROWNE.

#### AGAINST CREATION

John Stuart Mill's famous attack of melancholia over the limited number of possible musical compositions, owing to the latent exhaustion of all tonal permutations, is an instance of probably the vainest grief yet on record. Apart from the fact that his cloud had a heavy platinum lining—seeing that if Schumann could not go on for ever neither could Chaminade—he slipped on a logical detail of prime importance. For, as it so happens, the law of permutations has nothing to do with the case of tra-la-ing in endless variety. Inasmuch as the duration of any tone can be varied indefinitely, the rhythmic sea never can be sounded: it has no bottom. And since rhythmic possibilities are endless, so are the melodic. Mill's dejection was thus based either on the masochism of extreme youth—he tells us in his Autobiography that he was about twenty—or on one of the strangest blunders ever committed by a competent thinker.

Mill's dejection, I say, was quite unwarranted. The erroneous conclusion he reached, nevertheless, is a matter of considerable interest to the musical critic. It furnishes food for speculative thought and æsthetic theory. Supposing, for example, that Mill had been right in his assumption; supposing, indeed, that there were now left remaining to be composed only nineteen new compositions in the whole universe, nine of which were destined to be balderdash, seven unanswerably mediocre, two only fair to middling, and exactly one that could be ranked as a masterpiece; what, in this fanciful case, should be our attitude? Should the prospect be greeted with cosmic wailing? Or, putting up our handkerchiefs, should we wave them?

Academic though the question certainly sounds (and, in one sense, certainly is), it grazes the edge of a situation that is a real one. There are a great many musicians to-day on this planet. A great many of these musicians are composers. A great many of these composers are industrious. A great deal of their industry will be soon forgotten. The doctrine of probability pens the coda. Exactly why, one therefore rises to ask, do so many musicians put down notes on ruled paper? It is a tedious job, speaking mechanically; it is an ill paid job, speaking fiscally; and it is a job that not only puts very few emoluments in the composer's pocket but promises to put few wreaths on his head-stone. Why, then, do musicians become composers?

The stock answer to this question is-creative impulse. musician composes music because an inner creative impulse bids him do so. There is something inside that wants to be outside, the afflatus in his breast cries out to escape, and so on endlessly. Unfortunately for this pneumatic interpretation, I deem it silly. Save for a very faint hissing noise that suggests a leaky radiator, the average composer gives no sign of exploding. His works do not leap out: they leak out. And because, as they emerge, they give one the general impression of something in furtive search of approval, rather than of a force simply refusing to be closeted longer, the impressions of a spectator are not flattering. He notices a great many leaks, and the timid sibilance they produce starts him thinking. He begins to wonder whether it would not be just as well for the world, and much better for these aspiring noises called composers, if Mill's calculations were actually justified by mathematics. Nay, he wonders whether it would be possible to persuade Parliament to modify the laws of mathesis and declare a formal end, without more delay, of tonal permutations and combinations and rhythmic changes.

A suggestion so heretical may be sniffed at. But whilst it undoubtedly would not prove feasible—an army of bootleg composers leaps up in fancy—the æsthetician need not be troubled by that detail. It is for the constabulary to take care of troublesome details, as it is for the musical critic to point out the details that need caring for. The bare evil which we have with us is hence presented. The possibilities in musical composition are literally endless; the probabilities of effective permutations are microscopic; and, consequently, there is an absolutely overwhelming prospect of a world inundated, cosmos without end, by compositions only fair to middling when not balderdash. Reason staggers while it tries to stand up before that conclusion.

To make bad matters worse, composition is enjoined upon musicians. If they do badly at first, they are urged to go on and do better. Their ineptitude is condoned and offered prizes. When a nation's honour is not at stake, seemingly a planet's is; for—the notion apparently escaped from some madhouse—a mysterious virtue resides in mere production. Let the composer do his best, by all means, but let him do something of some order whenever possible—for his worst is an improvement on nothing. Let him write a string quartet, or a symphony, or a violin sonata, or a trio for two trombones and one piccolo—it really matters not what he writes, for it is something. It proves that the musical world is still producing; it proves that musicians are still composers.

The external incentives, the social goad behind and the aesthetic suction in front—these elements would be sufficient in themselves,

in many cases, to induce sane men to cash in their reason for blank music paper. When, however, internal motives abet external, and composers only need to be assured of what they feel already—namely, that the world really hungers for their labours and would be defrauded (however slightly) if denied them—then the horrible and laughable consequence is made inevitable. Instead of lighting a cigarette they try (almost as a moral duty) to set the world on fire. It is the attendant flame mingled with perspiration that makes that hissing noise. The critical comment of the world of physics is strangely canny.

Well, what is to be done? Barring an Act of Parliament, or of heaven, is there anything to be done that would divert our local Elgars, even for one instant, from smirching the virgin character of ruled paper? Possibly not. Undoubtedly not, through direct action. Indirect action—the perennial task of the critic—is, however, well within the realm of the feasible. It is possible, as this sentence proves, to make a loud protest against an absurd situation; and it is also possible that a swelling choir of such protests would lead eventually to that grand amen here previsioned. Since the chant is a trifle unfamiliar, this precentor may be excused for repeating it.

The first few measures in particular need repetition: genius requires no encouragement, and giving any to mediocrity is wasteful; there are too few men in the world hoeing potatoes. Nothing will happen until the contrary view, which is the foundation of all bad art, has been exploded—and until that detonation has rocked every cradle. Youthful composers, in other words, should not be coddled in the belief that the world has waited hungrily for their coming, and that posterity, tightening its belt, is still more ravenous; they should be taught instead that the tonal larder is stocked adequately for generations, and that the world's need of any new music worth the writing is almost as small as its minute chance of getting any. Then, and only then—supposing the lesson has been administered with each bottle—will a general sputtering of feeble talents cease its chorus. Only then, against an appropriate background of humble silence, will genuine explosions of the human heart find adequate setting.

When there is a force inside that wants to get outside, it will get there in the face of all discouragements—for it recognises no discouragement but private barriers, and it wants no reward but bursting through them. All else is a thin trickle of lukewarm vapour, foolish to behold, and worthless to hear save in relieving auditors of the need of sibilation.

WINTHROP PARKHUBST.

#### CORRESPONDENCE

SIR,-In the course of his most interesting article on 'The Philosopher and the Artist ' in the July issue, Mr. Howes happens to refer to a recent contribution of my own to the columns of The Times; but, in his necessary summarising of a somewhat compressed argument, he inadvertently attributes to me some views to which I hardly feel able to subscribe. Might I perhaps ask leave for a word or two of explanation?

Mr. Howes writes (page 253):-

Music, he allows, cannot jump off its own shadow; it must in fact have a "what," a content; it must be about something, but we can neglect that—it is too poor a thing to be worth troubling with. A musician's emotions (if the "what" is emotion) are not otherwise than other men's emotions and are of no particular interest to outsiders. But what makes the work of art embodying them interesting is just precisely "how" he treats them; the form, not the content, is what makes the work good or poor.'

And again (page 254):—
'It is, in their view [I am named with three others], the formal relationships of the materials employed, not the materials themselves, nor the users of the materials, that make art beautiful, interesting, or

-shall we say?-significant.

I do not, I fear, altogether recognise myself in these portraits. I cannot draw these hard and fast dividing lines, nor have I ever intended to disparage 'content' as such. The point I was trying to make was that, if content is a negligible element, it is only because it is, in that particular case, too poor a thing to be worth troubling about—that is, to be worth recognition as existent, however indefinable. I certainly do not believe that musical 'form' is (to borrow a phrase of F. H. Bradley's) ' a ballet of bloodless categories,' nor-as Mr. Howes seems (page 254) to suggest I do-that content (or form, also, for that matter) is not conditioned by the personality of the composer. What, in the article in question, I was mainly concerned to urge was that the essence of musical content is never verbally analysable; that, in short, music is music and nothing else.

By the by, in the quotation of a sentence of mine at the top of page 254, 'vocal' should be 'verbal.'—Yours faithfully,

ERNEST WALKER.

### REGISTER OF BOOKS ON MUSIC

The following list contains a selection of recent books on music. All prices quoted are net, and in the case of foreign books the price given is that at which the cheapest edition can be purchased in the country in which the book is published. At the present rates of exchange (August 20), ten dollars=£2 1s. 6d.; ten French francs=1s. 7\frac{1}{4}d.; ten Swiss francs=8s.; ten German marks=9s. 8\frac{1}{4}d.; ten Dutch florins=16s. 7d.; ten Italian lire=2s. 1\frac{1}{4}d.

Acoustics. Kornerup, T.: Akustische Gesetze für die Akhord-und Skala-Bildung. Rine theoretische Akustik auf experimenteller Grundlage mit mathematisch-pünktlicher Terminologie. pp. 124. J. Jörgensen & Co.: Copenhagen.

Aesthetics. Loman, A. D.: De logische grondslagen der muziek. G. Alsbach & Co.: Amsterdam.

Aesthetics. See also under Psychology.

Appreciation. McGehee, Thomasine: People and Music. A text-book in music appreciation. pp. xx. 872. 18. Allyn & Racon: Roston 1999.

Allyn & Bacon: Boston, 1929.

Arab Music. Erlanger, Baron
Rodolphe d': La Musique Arabe. tom. 1.

Al-Farabi . . Grand traité de la
musique, Kitabu l-Musiqi al-Kabir.

Livres I et II. Traduction française.
pp. xxviii. 329. P. Geuthner: Paris;
Harold Reeves: London, 1930. 18/-

Bach. Ziebler, K.: Das Symbol in der Kirchenmusih Joh. Seb. Bachs. pp. 94. Bärenreiter-Verlag: Kassel. 5 M.

Bartok. Nüll, E. van der: Béla Bartok. Ein Beitrag zur Morphologie der neuen Musik. pp. viii. 120. Mitteldeutsche Verlags-A.-G.; Halle. 6 M.

Bates. Bates, Frank: Reminiscences and Autobiography of a Musician in Retirement. pp. 160. Jarrold: Norwich. 6/6.

Beethoven. Ferpozzi, L.: Beethowen. L'uomo. pp. 19. Tip. Morcelliana: Brescia, 1929.

Fischer, Bernhard: Die achte Symphonie. Eine Beethoven-Novelle. pp. 75. G. Bosse: Regensburg. 1 M. [Von deutscher Musik. no. 34.]

Nohl, W.: Goethe und Beethoven. pp. 104. G. Bosse: Regensburg. 1 M. [Von deutscher Musik. no. 31.]

Schiedermair, I.: Beethoven. Beiträge zum Leben und Schaffen nach Dokumenten des Beethovenhauses. Untersuchung, Uebertragung, Faksimile. pp. 21. pl. 7. Quelle & Meyer: Leipzig. [Veröffentlichungen des Beethovenhauses in Bonn. no. 6.]
Watzlik, H.: Adlereinsam. Brzäh-

lungen von Beethoven. pp. 78. G. Bosse: Regensburg. 1M. [Von deutscher Musik. no. 32.]

Musik. no. 32.]
Worbs, E.: Beethoven. Novellen
und Verse aus seinem Mythos. pp. 94.
G. Bosse: Regensburg, 1 M. [Von
deutscher Musik. no. 33.]

Bellini. Andolphi, O.: La Sonnamubla di V. Bellini. A. Formiggini: Rome. 3 L. [Guide radio liriche.]

Bibliography. Bergmans, P.; La Typographie musicale en Belgique au XVIe siècle. pp. 33. Editions du Musée du Livre: Brussels.

Taut, K.: Verzeichnis der in allen Kulturländern im Jahre 1929 erschienenen Bücher und Schriften über Musih, mit Einschluss der Neuauslagen und Uebersetzungen sowie der Dissertationen Deutschlands, Österreichs und der Schweiz. pp. 55. C. F. Peters: Leipzig. 1 M. 80. [From the Jahrbuch der Musikbibliothek Peters for 1929.]

Biography. Whelbourn, Herbert: Celebrated Musicians Past and Present. pp. xi. 227. Werner Laurie. 8/6.

Boccherini. Picquot, L.: Boccherini.
Notes et documents nouveaux par
Georges de Saint-Foix. pp. 203.
R. Legouix: Paris. [Picquot's monograph was first published in 1851.]
Brahms. Mies, P.: Johannes

Brahms. Mies, P.: Johannes Brahms. Werk, Zeit, Mensch. pp. 129. Quelle & Meyer: Leipzig. 1 M. 80. Wissenschaft und Bildung. po. 264.

[Wissenschaft und Bildung. no. 264.]
Church Music. Muziek en religie.
Handelingen van het Genootschap
Muziek en religie muziekconferentie
1920 te Arnhem. pp. 60. H. J. Paris:
Amsterdam. 1 fl. 25.

Reynolds, I. E.: Ministry of Music in Religion. pp. 195. S.S. Board of Southern Baptist Convention: Nashville, 1929. 1\$ 25.

Clavichord. Auerbach, Cornelia: Die deutsche Clavichordhunst des 18. Jahrhunderts. pp. vii. 109. Bärenreiter-Verlag: Kassel. 4. M. 50.

Composition. Bahle, J.: Zur Psychologie des musikalischen Gestaltens. Eine Untersuchung über das Komponieren auf experimenteller und historischer Grundlage. pp. 102. Akademische Verlagsgesellschaft: Leipzig. 6 M.

Kitson, C. H.: Six Lectures on Accompanied Vocal Writing. pp. viii. 64. Oxford University Press. 5/-.

Contemporary Music. Desderi, E.: La Musica contemporanea. Caratteri, tendenze, orientamento. pp. ix. 193. Fratelli Bocca: Turin. 26 L.

Dance Music. Sonner, R.: Musik mit Notenanhang. pp. 1 M. 80.

Mever: Leipzig. 1 M. 80. pp. 124. 16. [Wissenschaft und Bildung. no. 266.]

Debussy. Lépine, J.: Lo Vie de Claude Debussy. pp. 252. Alban Michel: Paris. 15 fr. Dictionaries. Barbé, J. J.: Diction-naire des musiciens de la Moselle. Préface de M. René Delaunay. pp. 206. Imprimerie du 'Messin': Metz, 1929. Donizetti. Donati - Petténi, G.:

Donizetti. Con 29 illustrazioni. pp. 361. Fratelli Treves: Milan. 40 L. [Î grandi musicisti italieni e stranieri.]

Dutch Music. Moresco, M.: Onduldbaar . . De knechting van het Nederlandsch muziekleven. pp. iii. 72. Gebr. Belinfante: The Hague. 80 cents.

Education. Forino, I.: Come si studia nei Conservatori di musica. Considerazioni e proposte. Edizione dell' Annuario musicale : Rome.

Paccagnella, E.: I nuovi orientamenti della didattica e della pedagogia musicale nell' insegnamento generale della musica. Vol. 1. Nuova Didattica e Pedagogia Musicale: Milan.

Visconti di Modrone, G.: Per la riforma degli istituti musicali. Discorso prononciato [al] Senato del regno nella tornata dell' 8 giugno 1929, a. VII. pp. 11. Tip. del Senato: Rome, 1929.

English Music. Evans, McClung: Ben Jonson and Elizabethan Music. pp. vi. 131. Lancaster Press: Lancaster, Pa., 1929. 3\$. [A Columbia University Dissertation.]

Smith, J. Sutcliffe: The Music of the Yorkshirs Dales. pp. 251. Richard Jackson: Leeds.

Eurhythmics. Jaques-Dalcroze, E.:
Eurhythmics, Art and Education.
Translated from the French by
Frederick Rothwell. Edited and prepared for the Press by Cynthia Cox.

pp. ix. 265. Chatto & Windus. 8/6. Fanfares. Les plus belles fanfares de chasse transcrites et revues M. Boursier de la Roche, précédées d' une étude sur les cornures par Jean des Airelles, et d'une introduction historique et bibliographique par le commandant G. de Marolles. Emile Nourry : Paris.

Flute. Götz, R.: Schule des Block-flötenspiels nach Lehr und Art der mittelalterlichen Pfeifer. pp. 42. P. J.

Tonger: Cologne. 3 M.
Sconzo, F.: Il Flauto e i flautisti.
Cenni storici ed accenni biografici. pp. xii. 170. U. Hoepli: Milan. 12 L. [Manuali Hoepli.]

Freer. Freer, Eleanor Everest:
Recollections and Reflections of an
American Composer. pp. 122. Musical
Advance Publishing Co.: New York, 1929. 1\$ 50.

General Works. Mersmann, H.:

Musiklehre. pp. xvi. 265. M. Hesse: Berlin-Schöneberg. 8 M. 50.
Wier, Albert E.: What do you know about Music? pp. 254. D. Appleton and Co.: New York and London. 10/6. [Over 5,000 quotations in general musical knowledge.]

Goldmark. Karl Goldmark, 1830-1930. 18 Mai. (Festgabe der Stadt-bibliothek zu Budapest zum 100. Geburtstage des Tondichters.) pp. iv. 41. Stadtbibliothek: Budapest. 2 M. 50. [The text is in Hungarian and German. The work includes a Goldmark bibliography.]

Harmony. Rameau, Jean Philippe: Démonstration du principe de l'harmonis servant de base à tout l'art musical théorique et pratique. Paris 1750. In Uebersetzung und mit einer Einleitung und Anmerkungen herausgegeben von Elisabeth Lesser. pp. 84. pl. 5. G. Kallmeyer: Wolfenbüttel. 4 M. 25. Quellenschriften der Musiktheorie.

History. Einstein, Alfred: Bei-spielsammlung zur Musikgeschichte. 4. wesentlich erweiterte Auflage. pp.

4. wesentisch erweiterte Auflage. pp. iv. 152. Teubner: Leipzig. 3 M. Magni Dufflocq, E.: Storia della musica. Vol. II: Dal secolo XVIII ai giorni nostri. illus. pp. viii. 595. Soc. libraria: Milan, 1929.

Parry, C. H. H.: The Evolution of the Art of Music. Edited with additional chapters by H. C. Colles. pp. xxxii 483. D. Appleton & Co.:

pp. xxxii. 483. D. Appleton & Co.; New York. 3\$ 50.

Schiedermair, I.: Einführung in das Studium der Musikgeschichte. erweiterte Auflage. pp. vii. K. Schroeder: Boun. 4 M.

Swan, Alfred J.: Music, 1900-1930. pp. vii. 86. W. W. Norton & Co.: New York, 1929. 1 \$ 25. Hungarian Music. Böhm, D.: Leit-

faden der Musikgeschichte Ungarns. pp. 29. Gebr. Scholz: Budapest.

Hutschenruyter. Hutschenruyter, Consonanten en dissonanten. Mijn herinneringen. pp. vii. 244.

W. P. van Stockum & Zoon: The Hague, 3 fl. 90.

Hymns. Martin, G. Currie: The Church and the Hymn Writers. pp. 255. Doubleday, Doran & Co.: Garden City, N. Y.; J. Clark & Co.: London, 25.

Jazz. Bragaglia, A. G.: Jazz Band. pp. 291. Ediz. Carbaccio: Milan, 1929. 12 L.

Kelly. Ellis, S. M.: The Life of Michael Kelly, musician, actor and bon viveur. illus. pp. 400. V. bon viveus.
Gollancz. 25/-.
Festschrift.

Koczirz zum 60. Geburtstag. gegeben von Robert Haas und Joseph th. pp. 56. Ed. Strache: Vienna. Lehar. Decsey, E.: Franz Lehar. 2. Auflage. illus. pp. 117. Masken-Verlag; Munich. 5 M.

Masken-Verlag; Munich.
Liszt. Mesa, R.: Liszt, su vida y
sus obras. pp. 192. Editorial HispanoAmericana: Paris, 1929.
Marini. Iselin, Dora J.: Biagio

Marini, sein Leben und seine Instrumentalwerke. pp. iv. 50. 23. F. W. Gadow & Sohn: Hildburghausen. [A Basel Dissertation.

Miscellaneous. Bode, R.: Musik und Bewegung. pp. 31. Bärenreiter-Verlag: Kassel. 40 pf.

Howard, Walther: Socialismus und fusik. Vortrag. (2. Tausend.) Musik. pp. 48. Verlag für Kultur und Kunst : Berlin. 1 M.

Huneker, James: Essays. Selected with an introduction by H. I. Mencken. Selected pp. xxiii. 492. C. Scribner's Sons: New York, 1929. 3 50. Modulation. Juon, Paul: Anleitung

sum Modulieren. pp. 23. Schlesinger: Berlin, 1929. 2 M. 50. Markees, E.: Beiträge zur Methodik

des Studiums der diatonischen Modula-

tion. pp. 33. Gebr. Hug & Co.: Leipzig & Zürich. 4 Swiss frs. Monteverdi. Malipiero, G. P.: Claudio Monteverdi. illus. pp. 297. Fratelli Treves: Milan, 1929 [1930]. [I grandi musicisti italiani e stranieri.]

Mozart. Mozart-Fest der Stadt Basel. 10. bis. 18. Mai 1930. Festschrift. Offizielles Programm. illus. pp. iv. 92. Basler Berichthaus & Nationalzeitung: Rasel

asel. Swiss frs. 1.30.

Music Trade. Siegel, B.: Lehrbuch für den deutschen Musikalienhandel. pp. vi. 202. Verlag des Verbandes der Deutschen Musikalienhändler: Leipzig.

Musicology. Sachs, C .: Vergleichende Musikwissenschaft in ihren Grundzügen. pp. viii. 87. Quelle and Meyer: Leipzig. 2 M. 80. [Musik-pädagogische Bibliothek. Heft 8.]

Opera. Wolzogen, H. von: Musik

pp. 118. G. Bosse; 1 M. und Theater. Regensburg.

Orchestration. Dunn, John Petrie; A Student's Guide to Orchestration. 5/-

Ricci, V.: L'Orchestrazione nella sua essenza, nella sua evoluzione e nella sua tecnica. Manuale ad uso degli allievi di composizione e dei cultori delle discipline musicali. 2ª edizione (in sostituzione del Manuale di strumentazione di E. Prout). pp. xxxii. 526. U. Hoepli: Milan. 26 L. [Manuali Hoepli.]

Organ. Alessi, G.d': Organo e organisti della cattedrale di Treviso. 1361-1642. pp. 111. Tip. Ars et religio : Vedelago-Treviso, 1929.

Biermann, Johann Hermann: Organographia Hildesiensis specialis [1738]. Originalgetreuer Nachdruck des Exemplars der Staatsbibliothek Berlin. Mit 5 Bildern und einem Nachwort neu herausgegeben von Ernst Palandt. pp. xvi. 27. 32. Bärenreiter-Verlag: Kassel. 6 M. 50.

Ellis, Carl: Neuere Orgeldispositionen. pp. 55. Bärenreiter-Verlag: Kassel, 1 M. 80.

Perrier de la Bathie, E.: Orgues savoyardes. Imprimerie Commerciale : Annecy.

Rokseth, Yvonne: La Musique d'
orgue au XVe siècle et au début du
XVIe pp. xii. 418. E. Droz: Paris.
Straker, G. C.: A History of the
Organs at the Cathedral of St. Alban. Gateway Press. 1929.

Oriental Music. Endo, Hirosi: Bibliography of Oriental and Primitive Music. pp. 62. Nanki Music Library:

Music. pp. 5/6.
Tokyo, 1929. 5/6.
Periodicals. Schweizerisches JahrPeriodicals. Schweizerisches Jahrbuch für Musikwissenschaft. Bd. 4. Herausgegeben von der Ortsgruppe Genf. illus. pp. iv. 146. H. R. Sauerländer & Co: Aarau, 1929 [1930]. 6 Swiss frs.

Plano. Bavin, J. T.: Piano-Class astructor. Hawkes & Co. 2/6. Instructor. Brower, Harriette: How a Dependable Piano Technique was won. A story. pp. vi. 71. O. Ditson Co.; Boston, 1929. 60 cents. [The Pocket 60 cents. [The Pocket

Music Student.] Hambourg, Mark: How to Prepare for Playing in Concert. By M. Ham-bourg. Some Secrets of Success in Playing in Public. By Laura Remick Copp. pp. 19. T. Presser Co.: Copp. pp. 19. Philadelphia, 1929. [Etude Musical Booklet Library.]

Maier, Guy and Corzelius, Helene: Playing the Piano. J. Pischer & Co.: New York.

Textor, K. A .: Methodiek van het pianospiel, een handboek bij de studie van de piano onderwijs, ten dienste der muziek examens. pp. vii. 305. Seyfardt: Amsterdam.

Practorius. Blume, P.: Michael Practorius Creuzburgensis. pp. 23. pl. 4. G. Kallmeyer: Wolfenbüttel, 1929 [1930]. 60 pf.

Psychology. Nestele, musikalische Produktion im Kindesalter, Leipzig. 12 M. [Zeitachrift für angewandte Psychologie. Beiheft 52.]
Schole, H.: Tonpsychologie und Musikashetiich. Art und Grenzen ihrer

wissenschaftlichen Begriffsbildung.

pp. 139. Vandenhoeck & Ruprecht: Göttingen. 8 M. 50. Radio. Trautwein, F.: Elektrische Musik. pp. 89. Weidmann: Berlin. 1 M. 80. [Veröffentlichungen der Rundfunkversuchstelle bei der Staatl. Akademischen Hochschule für Musik.

Winzheimer, B.: Das musikalische Kunstwerh in elektrischer Fernübertragung. pp. 120. Dr. B. Filser; Augsburg.

Rameau. Migot, G.: J.-Philippe Rameau et le génie de la musique francaise. pp. 304. Librairie Plon: Paris. 16 fr. [Le Roman des grandes existences.]

Rameau. See also under Harmony.
Rossini. Biamonti, G.: Guglielmo Tell di Gioacchino Rossini. pp. iv. 56. A. P. Formiggini: Rome, [Guide radio-

Schubert. Bericht über den internationalen Kongress für Schubertforschung. Wien 25.-29. Nov. 1928. pp. 242, pl. 8. Dr. B. Filser: Augsburg, 1929 [1930]. 12 M

Spanish Music. Marsh, William Sewall: Musical Spain from A to Z, as exemplified on phonograph records. With which is included the music of

Hispanic America. pp. 82. Carbell
Music Co.: Providence, R. I. [1929]. 15.
Subirá, José: La Participacion
musical en el antiguo teatro español.
pp. 104. Diputación provincial de Barcelona. [Publicaciones del Instituto del Teatro Nacional. no. 6.]

Theory. Parkhurst, Winthrop: The Anatomy of Music. Popular outline of musical theory. pp. 200. Knopf. 8/6. Servien, P.: Introduction à une Servien, P.: Introduction à une connaissance scientifique des faits musicaux. A. Blanchard: Paris. Variation, Gress, R.: Die Entwick-

lung der Klaviervariation von Andrea Gabrieli bis zu Johann Sebastian Bach. pp. v. 135. Bärenreiter-Verlag: Kassel, 1929. 4 M. 50. [Veröffentlichungen des Musikinstituts der Universität Tübingen. Heft 6.] Verdi. Verdi, G.: Lettere inedite.

Raccolte ed ordinate da G. Morazzoni.-

Le opere verdiane al Teatro alla Scala, 1839-1929. Note e impressioni di G. M. Ciampelli, pp. 248. La Sc. Museo Teatrale : Milan, 1929. 'La Scala e il

Violoncello. Forino, I.: Il Violoncello, il violincellista ed i violoncellisti. 2a edizione riveduta ed ampliata dall'

autore. pp. xx. 474. U. Hoepli: Milan. 20 L. [Manuali Hoepli.]

Viols. Hayes, Gerald R.: Musical Instruments and their Music. II. The Viols, and other bowed instruments, etc. pp. xxi. 265. pl. xi. Oxford University Press. 10/6.

Henschel, Sir George: How to inter-pret a Song. pp. 18. T. Presser Co.: Philadelphia, 1929. [Etude Musical

Booklet Library.]
Lièvens, L.: La Lecon de voix et la lecon de chant chez soi avec l' unique méthode d'enseignement auditif. pp. 12. L. Lievens: Paris, 1929.

12. L. Lievens: Paris, 1929.
Thausing, A: Lage und Aufgaben der Gesangspädagogik. pp. vi. 71. G. Kallmeyer: Wolfenbüttel. 2 M. 50.
Whittaker, W. G.: Class Singing. (Second edition.) pp. 136. Oxford University Press. 6/-. [First published in 1925.]

Wagner. Bayreuther Festspielführer. Herausgegeben von Paul Pretzsch. 1930. illus. pp. 272. 64. 40. G. Nierenheim: Bayreuth. 5 M. 50. Beckh, H.: Das Christus-Erlebnis

im Dramatisch-Musikalischen von Richard Wagners 'Parsifal.' pp. iii. 80. Verlag der Christengemeinschaft: Stuttgart. 3 M. 50. Eidam, Rosa: Bayreuther Erinnerungen. Cosima Wagner. Die Feetsniele Sierfried Wagner illus

Festspiele. Siegfried Wagner, illus. pp. 123. C. Brügel & Sohn: Ansbach. 1 M. 90.

Klose, F.: Bayreuth. Eindrücke und Erlebnisse. pp. 78. G. Bosse: Regensburg, 1929. 1 M. [Von deutscher Musik. no. 48.]
Lippert, W.: Wagner in Exile, 1849-62. Translated by Paul England.

illus. pp. 216. Harrap. 10/6.
Massarani, R.: Lohengrin di
R. Wagner. A. Formiggini: Rome. [Guide radio-liriche.]

Massarani, R.: Tristano e Isotta di R. Wagner. A. Formiggini: Rome. 3 L. [Guide radio-liriche.]

Wagner, Richard: Richard Wagner an Mathilde Maier [1862-1878]. Herausgegeben von Hans Scholz. illus. pp. x. 286. T. Weicher: Leipzig. 10 M.

Wagner, Richard: Der Ring des Nibelungen. Mit vielen Notenbeis-pielen. pp. 429. Deutsche Buch-Gemeinschaft: Berlin. 4 M. 90. Wennerberg. Jensen, G.: Gunnar Wennerburg som Musiker. En mono-grafici. pp. 259. H. Geler: Stockholm. C. B. O.

### REVIEWS OF BOOKS

Class-singing, By W. G. Whittaker. (O.U.P. London: Humphrey Milford. 6s net.)

This is the second edition of a manual published in 1925. It is undoubtedly wise to have issued the new edition, for there is a large amount of careful observation behind the sound sense in the book, and teachers must be thankful to have a good guide like this. The author gives evidence of great thoroughness; his remarks on details of class management, outside the actual music teaching, show this: the best way to rule a staff on the blackboard (p. 27), the relative values of a piece of chalk and a pointer for blackboard explanation (p. 28), how to wake up the inert minds in a class (p. 36), these are a few examples among many. The book is meant for use by those who have dealings with training colleges and secondary schools. Sol-fa is strongly advised in the teaching of intervals. That is a position difficult to understand by those (like the present reviewer) who have existed all through their pupildom, as chorister and student, without it, and later have made no use of it in class-singing in schools. There can, however, be no gainsaying its usefulness. Possibly it is only the few, among children, who can do without it. (And yet in Pepys's time people used to gather round tables and sing, as part of the general relaxation of a townee. And they must have learnt their intervals without this aid, and securely.) At present sol-fa has succeeded in board schools. It would be instructive of its wider adaptability to have evidence of the uses to which sol-fa is put in Public Schools with their different class of scholar and differently constituted curriculum,

Sc. G.

Pablo Casals, By Lillian Littlehales. (J. M. Dent and Sons. 10s. 6d. net.)

When one thinks of what might have been made of such a panegyric as this, one is grateful to the authoress as much for what she has refrained from doing as for what she has done. Encomia of public favourites among executive artists are liable to a most distressing form of hysteria. They generally make commonplace reading, and end by telling the reader nothing worth knowing. Nearly always they are filled with gross misinformation. Miss Littlehales escapes all this. Her information seems sound, much of it evidently gathered at first hand. She is readable and she does tell things that are illuminating. Her subject is a great one—an exhilarating tale of the steady flowering of a wonderful gift—and in dealing with it she manages to hint at the vital personality behind it all, thus giving the reader something to carry away. Casals is, for that matter, more than an executive artist only, for o'ertopping that there is the profound musician. It is significant that he appears to think more highly of his work as a conductor of

his Barcelona orchestra than of his concert tours as a 'cellist. And what a worker! 'He leaves nothing to chance' runs as a kind of refrain through Miss Littlehales's study. There are side-lights on obscure Spanish musicians, Garreta, Clavé, that must not be missed. Taken all in all this small book of praise is far removed from the sobstuff and slap-stick with which the great and the notorious are bedaubed and bespattered.

Sc. G.

The Viols and other Bowed Instruments. By Gerald R. Hayes.

(Oxford University Press. 10s. 6d.)

This interesting book, the second volume of a series on musical instruments and their music from 1500-1750, is the work of an enthusiast: for the author, who is closely connected with Mr. Arnold Dolmetsch and the Haslemere School, has caught the true spirit of the old-world viols and come beneath the spell of their quiet consort music. The part which he allots to this his favourite subject occupies more than half of his 250 pages and is excellently done both in diction, research and presentation. Here we have the making, the stringing, the fretting, the tuning and the bowing of the consort viols described in detail. The method of holding and of playing the instruments is set out with apt quotations and translations from the highest authorities of the sixteenth and seventeenth centuries. We read of the different models, of the value of the viols in commerce, of their true spirit and of the music they made in the heyday of their popularity in England. Mr. Hayes then turns to a description of the viol as a solo instrument whether in ayres, accompaniments, divisions or variations, or with intricate counterpoint and chords 'lyra-way.' All this and much more will place the book in the rank of a standard treatise on this particular type of bowed instrument, the Viola da gamba.

The second part gives a short account of the Lyra da braccio and the Lyra da gamba, curious instruments with many strings for chord effects, about which we should like to know more than we find in the

few pages allotted to them.

The least effective part, however, of an otherwise able work appears in the third section on the Violin Family and it is largely due to the time limit placed upon the treatment of so great a subject. For taking the date 1500 A.D. as the earliest point of his survey, he tells us that at that time the consort viols were quite distinct and in no way connected with the Violin Family. That is quite true; for to mention one marked difference the consort viols (da gamba), whether discant, mean or bass, were all held downward and rested on or between the knees; the smaller members of the Violin Family on the other handthe rebecs, lyras and Polish geigen-were held at the shoulder. But it is quite impossible to decide the ancestry of the viol and of the violin by starting at the year 1500. Instruments, with strings from one to seven or more, held and bowed in all manner of positions, abound in yet earlier centuries and though it is a simple matter to assert that Vielle, Rybybe, Fiedel, etc., are shadowy forms, somewhat if not actually outside the author's purview and cognisance, it is only through them will be found the ancestor which gave us both the concert viol and the violin along their separate lines of development. The date chosen is too late for determining the origin, common or otherwise, of these bowed instruments, just as it would be if we knew nothing of the forebears of the recorder and the transverse flute

or of the trumpet and the trombone, which at the opening of the

sixteenth century were quite distinct instruments.

One very useful and, I believe, fruitful suggestion is, however, made by Mr. Hayes in this connection, when he surmises that the small Polish geige may be among the immediate predecessors of the violin: its three strings were tuned in fifths, the fingerboard was not fretted and it was played at the shoulder. Opienski's La Musique Polonaise notwithstanding, we know but little of the musical art and craft of Poland in the fifteenth and early sixteenth centuries: probably in them as in other ways the kingdom was taking the lead during that brilliant period on the continent of Europe. How this particular type of bowed instrument came to its perfection in the violin Mr. Hayes cannot tell us, though he considers that the Italian Lyra da braccio had something to do with it. But for its origin we should probably have to look past the Polish geige to some Eastern influence, not as is so often readily assumed through Moorish Spain, but via Constantinople and Venice, the trade marts of Syria and nearer Asia.

In his zeal for the viols da gamba, small and great, the author, like his beloved Ganassi, has, I think, done too little justice to the viols da braccio and we are not told sufficient about them to enable us to put them in their right place and perspective. With their three or four strings they seem to have commanded the attention of some of the best and most fashionable composers of the early part of the sixteenth century. Perhaps in a second edition Mr. Hayes will find

room for more particulars.

The subsequent chapters are devoted to the Viola d'amore, the Tromba marina (I wish, with his facile gift of translation, he had given us a summary of the aged Monsieur Prin's method for his favourite instrument written in 1742), also to the Hurdy gurdy and the Crwth, which he touches but lightly. Useful appendices and a full and reliable index, together with eleven finely reproduced photographs of viols and bows, complete the volume, which will appeal to all students of early chamber music and hasten the realisation of the author's laudable ambition that the English School of Consort Music for the Viols should receive the attention it deserves and regain the proud position it once held.

FRANCIS W. GALPIN.

Early Keyboard Instruments from their beginning to the year 1820.

By Philip James. (Peter Davies. 30s. net.)

We extend a most ready welcome to Mr. James' new book for two reasons, not merely because, written in an attractive style and illustrated with excellent plates, it forms what its author claims for it a useful 'co-ordination of the researches of previous writers with any further information which has come to light since the publication of their works,' but also because in it we have at last a work on a musical subject undertaken by one of the staff of the Victoria and Albert Museum after a silence of over fifty years, far too long a lapse for an educational institution. We are well aware that in 1908 Engel's masterly introduction to the catalogue of the musical instruments (first published in 1874) was re-issued as a handbook, but little, if any, attempt was made to bring it abreast of more recent knowledge. Now we trust that a new era is dawning at Kensington of which the systematic and careful re-arrangement of the valuable instruments in their own

large hall and its adjacent corridor is a prelude. Is it too much to ask that a few of them should be put into proper order and used for occasional demonstrations? If it would disturb the solemn peacefulness of the armour and the porcelain, the tapestries and the ironwork, perhaps a small lecture room might be available, as we believe has already been permitted. For at this fine museum, if it is to be indeed the national custodian and exponent of the artistic life of the past, it is not fair to the noble art of music that all its powers of expression should be held fast bound and dumb within glass-girt cages. Because this book therefore is so happy an augury for the future, we are loath to dwell on any seeming defects, but the reviewer, though fortunately privileged to express appreciation, is also expected to criticise and

the following points appear to call for notice.

We wonder whether Mr. James has availed himself of Dr. Henry Farmer's recent researches into the history of stringed instruments (including keyboards) as revealed by the Syrian and Arabic manuscripts of the eighth to the twelfth centuries? Had he done so, he would not, we think, have stated that the keyboard was 'rediscovered' in the eleventh century, but he would have said, more correctly, 'reintroduced'; nor would he have told us that the keyboard instrument first reached a state of real mechanical efficiency 'in Venice'; or that keyboard instruments were not made by the Persians but were 'imported from Western countries.' The Arabic musicians of that golden age were skilled technicians and, as for mechanical organs, they specialised in them as early as the eighth century, if not earlier. Moreover, when he is giving us a little collection of guesses that have been made as to the nature of that keyboard architype the Eschaquiel, Exaquir and other similar names, he does not notice Dr. Farmer's

' Al-shaqira,' which is at least as good as any.

Again, on page 26 his description of the virginal, otherwise so clear, seems confused. He states that in this third chapter he is dealing with the spinet and virginal, leaving the clavicembalo or harpsichord for subsequent consideration. It would, therefore, have been wiser to keep to the narrower meaning of the title virginal—for true spinets and virginals did not possess 'stops to produce a change of tone,' except the stops on the Harris spinet on Plate 31, where they are embryo dampers; and the 'pedals' that were introduced were confined to the harpsichord, where they were used for shifting the stops and not as pedals acting on the bass strings which the ordinary reader might imagine to be the case. Such bass pedals were a late addition for convenience of organ practice. As for the harpsichord stops, their use can hardly be referred ' to the beginning of the seventeenth century ' when Henry the Eighth had four stops to his instrument in 1530. Nor can we see quite eye to eye with our author when he says that 'instruments are created in response to the demands of composers.' In fact, the instance which he gives of Bach's criticism of the newly-invented pianoforte seems to belie such a statement. The incipient tone of the hammer-struck string was there, but the great master remarked that it was too thin in the treble: whereon the maker took it back and developed a fuller tone. The composer's contribution was to the development of the instrument, not to its creation; though it must be admitted willingly that composers, by these very demands, have contributed more than anyone else to the ultimate perfection of the instrument, not only in such a feature as resonance, but in the extension of the keyboard compass and the improvement of mechanical

facilities for execution. Perhaps the inventor or maker had not at the first foreseen such possibilities but, as Mr. James admits, he may have 'visualised a latent power.' It is unfortunate that Gerbert's illustrations of musical instruments are again credited to the ninth century: they are the drawings of a scribe of the twelfth or thirteenth century and appended by him to the ninth or tenth century manuscript he was copying: a misleading practice but a common one.

We wish there had been some account given of the late eighteenth century Anémocorde and similar keyboard instruments in which the vibration of the string was caused by air. The writer's summary of the growth of the pianoforte in Chapter V is admirably set out and the acknowledgement of his indebtedness to A. J. Hipkins is a graceful tribute all too rarely offered by some authors, especially in the days of youth.

Perhaps before quitting the descriptive text, the reviewer may be allowed to add a note to the fourth note on page 16. He has had, since giving the bare information, the opportunity of thoroughly examining the Gruneberg clavichord at Manchester: though it is in parlous condition, the inscription on the front board is quite clear and the date 1700 correct; but the long compass of five octaves and general internal appearance lead to the opinion that, although the instrument was originally 'gebunden,' it received 'bundfrei' reconstruction and enlargement in the last half of the eighteenth century.

The appendix containing a list of over 180 makers and sellers of keyboard instruments, excluding organs, working in the British Isles is a very good piece of original research which must have entailed much labour and enquiry. It has long been needed as a guide to true working dates and Mr. James is to be congratulated and thanked for finally clearing up in this way those of the Hitchcocks about which there has been such confusion.

As for the sixty-five plates, with the charming frontispiece, we have already expressed our approval; they are artistically produced, clear and of sufficient size and finish to show good detail. Attached to each is a short but expert description with measurements and historical notes. It is a pity, however, that the specimen of a clavichord in the Metropolitan Museum of Art in New York was chosen for Plate 12 when in the Leipzig, Berlin, Brussels and other collections there are authentic examples of early Italian clavichords. The instrument shown, which is all too well known to the present writer, seems to have been the stock production of a modern and perverted Italian ingenuity, of which unfortunately duplicates are to be found, mangled inscription and all, in other museums. We must confess, too, that the 'three manuals' of the harpsichord in Plate 51 are not too clearly defined; from our knowledge of these particular instruments we should say that the case depicted is too shallow for so many keyboards and that the length of the keys would hardly admit of three rows (as the upper manuals are but slightly overhung) and there should be no front board. In Adam's design, too, on Plate 53, there is not reason to believe that the famous artist intended the keyboard to be 'in the middle '; it would occupy the end on the left as usual, the right end being treated symmetrically to form a music cabinet. A useful index successfully concludes this handsome work, which should be in the hands of all lovers of the beautiful, whether they approach it on the musical, the technical or the artistic side.

Historical Facts for the Arabian Musical Influence. By H. G. Farmer.

(Harold Reeves. 12s. 6d.)

The value of this book lies in the great number of references that are collected under appropriate headings. The indebtedness of Europe to the Arabs of the ninth to the thirteenth centuries has been underrated or ignored, and here it is a little overrated; for the fact remains that Arab music has always been very different from ours. The argument would be more convincing if there were any musical fragments of the period extant; as it is, it consists of incidental references and philological deduction pressed for quite as much as they are worth. The method is polemic, and it is doubtful if that either silences the opponent or attracts the general reader, especially as it involves a good deal of cross reference. Philology, moreover, apart from a strict historical basis, is of more use as ruling out certain connections than in establishing others.

A. H. F. S.

RECEIVED.—Wagner in Exile. By Woldemar Lippert, translated by Paul England. (Harrap. 10s. 6d. net.)

# REVIEWS OF PERIODICALS

La Revue Musicale. Paris. June.

The article on 'Hot Jazz' by Hugues Panassié is full of information on aspects of jazz that have been ignored, as being either too puerile or unworthy of intelligent investigation, but which here are shown to possess problems that repay careful study. The difference between 'straight' jazz and 'hot' jazz (does the average musician realise that subtlety?) is explained, and the very interesting question of the improvising player is discussed. We then jump backwards into 1562; the Huguenot Psalter, which Charles Schneider describes in an enthusiastic article. It is difficult for most of us to realise that as late as 1705 the Inquisition had power to haul a woman back from Rio to Lisbon and imprison her on a charge of Judaism. This particular woman's son, Antonio da Silva, became a composer of popular operettes, and himself had, while a student, undergone imprisonment for the same crime as his mother (shades of Mendelssohn, Offenbach, Mahler!). Valentin Parnao makes a readable article on the subject. There follows a lengthy exposition on the Essence of Music by Robert Oboussier. André Suarès has contributed, in the past, many an inspired page to this journal. It is shocking to find that he, whom one mentions in the same breath as Gide and Claudel, can write such wrong-headed stuff as the diatribe against Italian music on p. 529. It smacks of the Quai d'Orsay. Alain-Fournier once wrote: Suarès a du génie, paraît-il. But that was more than twenty years ago.

July.

A number given over to a consideration of Mechanical Music. A useful article by R. Raven-Hart details the difficulties of the transmission of music by wireless, shows what has been done to overcome them, and discusses probable future perfections. André Cœuroy discusses music that has been written specially for broadcasting. Gabriel Audio has an article on talking films. Lionel Landry foreshadows the future of music and machines. Henri Barraud describes taking down folk music with a phonograph in Tschekoslovakia. Rodolphe d'Erlanger puts in a plea for the registration, by phonograph, of music from all possible folk-sources, before jazz has imposed itself exclusively, as it already tends to do in the east.

Rassegna Musicale. Turin. March.

Guido Pannain contributes an informative study of Frescobaldi and his time. From Carlo del Grande there comes an attempt to reconstruct the music of a chorus in Aeschylus's Persians. An unpublished autobiographical fragment by Paisiello is important. Fausto Torrefranca writes on the future of opera in Italy. Luigi Perrachio comments on public interest in new music, contrasting to-day with

better days in the last century. There is a long illustrated article on Diaghilev and his Ballet.

May.

A biographical essay on Luca Marenzio is contributed by Hans There is an informative study of Tasso and Monteverdi, apropos the Combattimento di Tancredi e Clorinda, by Italo Maione. Luigi Parigi discusses Fantin Latour's well-known picture 'Autour du piano ' (Chabrier, d'Indy and others grouped round a pianoforte).

July.

Carlo del Grande writes on St. Augustine and his influence on the evolution of music. Hans Engel continues the study of Marenzio. A lengthy article by Alfredo Parente deals with the æsthetic of contemporary Italian music. There is a reply to Suarès.

Zeitschrift für Musik. Berlin. May.

The number is mainly taken up with a series of replies made by German musicians to the periodical's question as to the present state of folk-song in Germany. There is a short article on Walter von der Vogelweide, and one on Cosima Wagner.

August.

Robert Bosshart writes on modernism in music, and differentiates between what is new, and what is à la mode. Walter Krug has a short article on Nietzsche and music which is worth reading.

Kirchenmusikalisches Jahrbuch. Regensburg. No. 25.

For specialists. Egon Wellesz starts the number with an article describing a Grecian MS. newly acquired by the Viennese National bibliothek. The text (an eleventh or twelfth century gospel) has, besides the ordinary Greek script, certain signs placed over the syllables which, according to the writer, are meant to direct the inflections of the reader's voice. A. Gastoué writes on the Ecclesiastical Modes, with special reference to Bysantine sources. Dom Jeannin's researches in Gregorian Music form the basis of an article by Ludwig Bonvin. Peter Wagner contributes a paper on the sequence 'Veni Sancte Spiritus ' lately come to light in the archives of the St. Thomaskirche, Leipzig. Modern church music is treated of in Alfred Lorenz's article on Bruckner, and by Hans Joachim Moser in an article on Kurt Doebler. The above are only a selection (about half) from the articles in this important publication.

Zeitschrift für Musikwissenschaft. Leipzig. May. Sixteenth century musical activities in Constance are written of by Otto zur Nedden. Rudolf Wanger has a note on organists (from the fifteenth century onwards) in Nürnberg. A hitherto unknown ballet by Mozart is something of a discovery. Roderich Mojsisovics describes the work. Franz Szymichowski writes on different editings of the 'Kunst der fuge,' with special reference to those of Graeser and David.

June-July.

A pentatonic Jewish religious melody (early sixteenth century) is discussed at some length by Herbert Loewenstein. There is a useful tabulation of lutes which appear in paintings (chiefly by Italian masters), with description of tuning, etc., assembled by Elisabeth Hahne-Overmann. A family of organ and pianoforte makers in Ulm (named Schmahl) is noticed by Max Schefold. Zarlino's 'Istitutioni harmoniche,' and its value as a source for research in musical history of renaissance times, are discussed in a very instructive study by Hermann Zenck.

Musik und Gesellschaft. Mainz. April.

This is a first number. Its aim seems to be the furthering of amateur music-making and of wider knowledge about music. The layman's point of view is discussed by Paul Hindemith and Kurt Naumann. Hans Boettcher writes on methods of organising the musical life of the general public.

Hendrik de Man contributes a short notice on the uses of rhythm in stimulating the worker. Karl Bücher goes further on the same lines: the economic value of rhythm in work. Ernst Emsheimer writes on

the meaning of music in a worker's daily life.

De Muziek. Amsterdam. May.

Willem Pijper is responsible for a reasoned article on incidental music to Shakespeare. He has himself composed music to 'The Tempest.' The Paris organist and composer, Charles Tournemire, has written a monumental work for organ: music for the mass for every Sunday in the year consisting of fifty-two complete sets of organ introits and extroits. This work, called 'L'orgue mystique,' is described in an article by Marius Monnikendam. Sergei Bugoslawski tells of the condition of music in the U.S.S.R.

June.

Sem Dresden's article on variations of rhythmic patterns is instructive, and has interesting musical illustrations. E. W. Schallenberg writes on Chopin and his critics. Floris van der Meuren deals with characteristic styles of organ music from the fifteenth century up to Sweelinck's time. Hermann Rutters writes on the great singer, Johannes Messchaert, whom many will remember in performances at the Concertgebouw of the Matthew Passion.

The Musical Quarterly. New York. April.

The American composer Horatio Parker is the subject of an article by David Stanley Smith. Jeffrey Mark contributes some recollections of folk-musicians. Paul Nettl's article on Freemason's music in the eighteenth century is worth reading. L. Dunton Green writes a useful article on Schopenhauer and music. There is a note (denigratory) on Richard Strauss by David Ewen. Among other articles there are two on the psychological aspect of music by C. E. Seashore and Jean C. Moos, and one in which Hugh Arthur Scott tilts at Ernest Newman's ' Unconscious Beethoven.'

Modern Music. New York. June.

Erwin Stein writes on the latest Schönberg. George Antheil says why he wants opera ' by and for Americans.' Paul Stefan has a note on present-day music in Austria. There is an article on 'dissonant counterpoint by C. L. Seeger.

# REVIEWS OF MUSIC

The following abbreviations are used:—O.U.P. [Oxford University Press], Ch[ester], Au[gener], Sch[irmer], U.E. [Universal Edition], W.R. [Winthrop Rogers], Pa[terson's Publications], Cr[amer].

J. S. Bach: Solos from cantatas sacred and secular, edited by J. Michael Diack. A reputable series, well printed. German words might usefully have been included. [Pa.]

Granville Bantock: Two songs of the Western Isles, 'The singer in the woods.' Each of the three is simple and direct in manner. [Cr.] John Alden Carpenter: 'Young man, chieftain.' Moderately effec-

tive, but the lines of the music are stiff. [Sch.] Will Marion Cook: 'Troubled in mind.' A negro spiritual, fair example of the highly decorated kind of arrangement. [Sch.]

John Danyel: 'Stay, cruel, stay.' A particularly beautiful seven-teenth century song. [O.U.P.] Harold G. Davidson: 'The witch's song.' Some feeling for dramatic

effect, but not much for musical possibilities. [Sch.]

G. F. Handel: Songs, edited by J. M. Diack. See above, under J. S. Bach. [Pa.]

I. Hannikainen: 'Cradle song.' [Ch.]

Frederic Hart: 'Green branches.' A pleasant piece of work, not getting anywhere much. [Sch.]

George Henschel: 'Goneril's lullaby.' The only (modern) work of art in this section, so far. [Pa.]

Gustav Holst: Twelve songs, to poems by Humbert Wolfe. These form a set. They were first heard, sung by Dorothy Silk, earlier in the year. Now that they are available for study, acquaintance increases admiration. Holst's fame might well rest on these songs, and securely. Memory does not recall any finer song-writing of his. There is great beauty in them, and a delicacy of perception that must make working at each song a heartening task. There are technical difficulties to add to the adventure. [Au.]

Constant Lambert: 'The long-departed lover.' An admirable setting, finished and elegant. [O.U.P.]

John Langdon: 'Love me if I live.' The stressing of the words seems ungainly at first, but by the end of the song has become

acceptable. [Ch.]
L. Madetoja: 'Cradle song,' and 'Frost flowers.' The latter has

Gustav Mahler: 'Where the shining trumpets are blowing.' This is early, simple music, somewhat in the style of the first symphony. Why

not print the German as well as the translation. [U.E.]

Henry Purcell: 'The knotting song.' A handy reprint. [O.U.P.]

Max Reger: 'Never tell.' Wholly delightful. But to add the German would have made a completer edition. [U.E.]

Martin Shaw: 'To sea.' This is a good song, and must be good to sing. Much to be recommended. [Cr.]

Richard Strauss: 'Dream in the twilight.' Only English words given. (Misprint, first note, voice part, p. 6.) [U.E.]

Colin Taylor: 'Afternoon tea.' Charlotte Mew's words are amusing.

The music suits them. [O.U.P.]
Cyril V. Taylor: 'To Helen.' Poe's grand poem needs profound setting. This one is graceful and has a nicely varied pace. There is

much to commend in it. [O.U.P.]

Harold Flower Thomas: 'We'll to the woods no more.' The first of A. E. Housman's 'Past Poems.' The persistent atmosphere of drawing-room ballad (best type) about this music makes it somehow miss the mark. [O.U.P.]

Steuart Wilson (edited by): Music to Shakespeare's Plays. The Preface explains the object of what seems an excellent series: to provide arrangements possible for Viilage Drama Societies, etc. [O.U.P.] R. Huntingdon Woodman: 'Thy heart is like a gentle stream.'

[Sch.]

Orchestra, with solo or chorus (cantatas, etc.).

Arthur Bliss: Serenade for orchestra and baritone. The pianoforte score of the work was first performed at the first season of Courtauld concerts. Four sections: Overture—The serenader—for orchestra, a setting of Edmund Spenser's sonnet 'Fair is my love,' an Idyll for orchestra, a setting of Wotton's 'In praise of his Daphnis.' (The difficulty for some will be to allow for a setting so new in spirit of seventeenth-century words. Of course, that is the listener's business, primarily, and arises from some mental laziness on his part. But it is a difficulty that has a strange persistence, which quality in it may be worth noting. Do what one may, there still is the wrench and strain between two manners of utterance that still seem opposed.) The music is full of fine and subtle beauties. The first of the songs is near in feeling to the choral 'Pastoral.' Neither of the two should daunt singers; the writing is plain diatonic for the voice. [O.U.P.]

Brahms: German Requiem. Translation by the Bishop of Oxford. and Steuart Wilson. Orchestral accompaniment arranged for organ by Charlton Palmer. (That it is an organ arrangement must be remembered, otherwise the pianoforte accompanist will have some sudden shocks, i.e., p. 89, third line, second bar, the lowest note of the fourth beat is a C, which is all right as long as you realise it is the literal transcription of a horn octave, and that the high D with the tail turned down is a 16 ft. pedal note. Where three lines of organ score are allowed, i.e., p. 26, things are clear.) The translation will repay study. It is claimed for it (Preface) that it was made anew to keep close to Luther's German. Traquair and Benson, in their translation (on which most of us have been brought up) did this fairly well, too. Example: Dann, dann wird erfüllet werden Das Wort, das geschrieben steht. Then, then what of old was written The same shall be brought to pass (Traquair and Benson). Then, then shall be brought to pass the saying that is written (Oxon and Wilson). Or again: Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir. Here on earth have we no continuing place howbeit we seek one to come. (T. and B.). For we can have here no continuing home But yet we seek after that home to come (O. and W.). In this instance the new translation makes quicker-grasped sense

with 'home' instead of 'one' which needs a moment's thought. The old one has it over the new on 'seek' (suchen) which is perfect on the long melisma. This discussion is worth while, because of the fact that Traquair and Benson did a translation which is close to the original, is close also to Brahms's placing of the syllables, and, lastly, is good English and sings well. The new translation is good in that it reads fluently. [O.U.P.]

G. F. Handel: Saul. An abridged and revised version by J. Michael

Diack [Pa.]

Chastey Hector: The Lamb of God, a Lenten cantata for choir and organ. Simple, expressive writing. The choral part should not be of

any great difficulty for small town choirs. [O.U.P.]

E. H. Thiman: The Last Supper, a short cantata for soprano and baritone soli, chorus and organ. This is built on broad, evidently popular lines. The triplet in the first bar (leading in to 'Now, my tongue, the mystery telling ') is disconcerting. It comes again, equally pert, at ' Now when the even was come He sat down with the twelve. The use of chorales is sensible. [Novello.]

Martin Shaw: At the sign of the star, music to a stage mystery

play for Christmas. This looks effective work. [O.U.P.]

Martin Shaw: The whispering wood. Music to a children's play. This, also, is good, full of tunes that would interest the children during

the play. [O.U.P.]

Vaughan Williams: Benedicite for soprano solo, chorus and orchestra. A short work needing the most careful preparation for singers (players, too, probably—though that is a guess from the pianoforte score). These flowing sequences look simple until they are tried. It is a noble work, and to bring off a perfect performance must be a great experience.

Miniature scores.

Four scores of Johann Strauss's waltzes are welcome. The print is exceedingly clear and paper good. They are: Rosen aus dem Süden, Geschichten aus dem Wiener Wald, Wein, Weib und Gesang, and the Kaiser-Walzer. Another Bach cantata 'Nun ist das Heil' comes from the same firm and is equally clear and worth getting. [Eulenburg: London, Goodwin and Tabb.

Sc. G.

### GRAMOPHONE RECORDS

### Orchestral

H.M.V.—Brahms: Symphony No. 3 in F major (Philadelphia Symphony conducted by Leopold Stokowski). Really the less said about this the better. But the orchestra is getting a name for itself over here, and its conductor got a great deal of his musical training in London, two reasons for interest in what comes from that quarter. This, too, leaves out of account the fact that the work itself is, if not one of the greatest among masterpieces, certainly a major work of genius and as such worthy of respectful consideration. In this case respect is lacking. It is not so much the actual errors in playing, too many to tabulate here, errors nearly always in such things as expression or speed marks. But the general atmosphere of the interpretation is uniformly smart and slick. There are passages of good playing, and clearly the orchestra has some capable members and is drilled to the last button. And yet how ineffably dull the work sounds, as here offered.

Mendelssohn: Overture and Wedding March from incidental music to 'A midsummer night's dream' (Berlin State Opera Orchestra conducted by Dr. Leo Blech). Here is playing, absolutely neat and precise, but musical as well. Everything is in its place, and no fuss.

Richard Strauss: Love scene from 'Feuersnot' (Vienna Philhar-

Richard Strauss: Love scene from 'Feuersnot' (Vienna Philharmonic conducted by Robert Heger). It is something to be glad for, this excerpt from a little-known opera. The playing sounds excellent. The score is complex and flamboyant, but the record is clear.

The score is complex and flamboyant, but the record is clear.

Goldmark: Overture 'Im frühling' (Vienna Philharmonic conducted by Clemens Krauss). This is pleasant music, becoming a little tedious. The playing is good, the recording very clear. There does not appear to be much conviction behind the performance, but probably that is because the music itself is slightly boring.

Dvorak: Carneval overture (L.S.O. conducted by Albert Coates). An energetic interpretation, any amount of glitter (and no splashes). It makes an effective record of this gay, straightforward kind of music.

An extremely telling advertisement for the L.S.O.

Schumann: 'Carneval,' the pianoforte suite arranged by different Russian composers for the Diaghilev ballet performances (L.S.O. conducted by Sir Landon Ronald). No need to describe the music. In its present guise it will have been heard by many in the old days of Diaghilev's ballet. The playing here is reputable. There is a hiatus in the March (last record) that might have been spared us.

Wagner: Siegfried's journey to the Rhine (L.S.O. conducted by Albert Coates). A serviceable record. Lower string tone muddy at the

beginning, otherwise recording good.

COLUMBIA.—Alexandre Glazcunov: The Seasons Ballet (orchestra not named: the composer conducting). There is much that is attractive about this ballet music: pleasant tunefulness, orchestration that has continual novelty. Over most of it hangs a dim, grey melancholy, even over Summer and Spring. Autumn suddenly leaps into life, and

with 'home' instead of 'one' which needs a moment's thought. The old one has it over the new on 'seek' (suchen) which is perfect on the long melisma. This discussion is worth while, because of the fact that Traquair and Benson did a translation which is close to the original, is close also to Brahms's placing of the syllables, and, lastly, is good English and sings well. The new translation is good in that it reads fluently. [O.U.P.]

G. F. Handel: Saul. An abridged and revised version by J. Michael

Diack [Pa.]

Chastey Hector: The Lamb of God, a Lenten cantata for choir and organ. Simple, expressive writing. The choral part should not be of

any great difficulty for small town choirs. [O.U.P.]

E. H. Thiman: The Last Supper, a short cantata for soprano and baritone soli, chorus and organ. This is built on broad, evidently popular lines. The triplet in the first bar (leading in to 'Now, my tongue, the mystery telling ') is disconcerting. It comes again, equally pert, at 'Now when the even was come He sat down with the twelve.'

The use of chorales is sensible. [Novello.]

Martin Shaw: At the sign of the star, music to a stage mystery play for Christmas. This looks effective work. [O.U.P.]

Martin Shaw: The whispering wood. Music to a children's play. This, also, is good, full of tunes that would interest the children during

the play. [O.U.P.]

Vaughan Williams: Benedicite for soprano solo, chorus and orchestra. A short work needing the most careful preparation for singers (players, too, probably-though that is a guess from the pianoforte score). These flowing sequences look simple until they are tried. It is a noble work, and to bring off a perfect performance must be a great experience.

Miniature scores.

Four scores of Johann Strauss's waltzes are welcome. The print is exceedingly clear and paper good. They are: Rosen aus dem Süden, Geschichten aus dem Wiener Wald, Wein, Weib und Gesang, and the Kaiser-Walser. Another Bach cantata ' Nun ist das Heil ' comes from the same firm and is equally clear and worth getting. [Eulenburg: London, Goodwin and Tabb.]

Sc. G.

## GRAMOPHONE RECORDS

### Orchestral

H.M.V.-Brahms: Symphony No. 3 in F major (Philadelphia Symphony conducted by Leopold Stokowski). Really the less said about this the better. But the orchestra is getting a name for itself over here, and its conductor got a great deal of his musical training in London, two reasons for interest in what comes from that quarter. This, too, leaves out of account the fact that the work itself is, if not one of the greatest among masterpieces, certainly a major work of genius and as such worthy of respectful consideration. In this case respect is lacking. It is not so much the actual errors in playing, too many to tabulate here, errors nearly always in such things as expression or speed marks. But the general atmosphere of the interpretation is uniformly smart and slick. There are passages of good playing, and clearly the orchestra has some capable members and is drilled to the last button. And yet how ineffably dull the work sounds, as here

Mendelssohn: Overture and Wedding March from incidental music to 'A midsummer night's dream' (Berlin State Opera Orchestra conducted by Dr. Leo Blech). Here is playing, absolutely neat and precise, but musical as well. Everything is in its place, and no fuss.

Richard Strauss: Love scene from 'Feuersnot' (Vienna Philhar-

monic conducted by Robert Heger). It is something to be glad for, this excerpt from a little-known opera. The playing sounds excellent. The score is complex and flamboyant, but the record is clear.

Goldmark: Overture 'Im frühling' (Vienna Philharmonic conducted by Clemens Krauss). This is pleasant music, becoming a little tedious. The playing is good, the recording very clear. There does not appear to be much conviction behind the performance, but probably that is because the music itself is slightly boring.

Dvorak: Carneval overture (L.S.O. conducted by Albert Coates). An energetic interpretation, any amount of glitter (and no splashes). It makes an effective record of this gay, straightforward kind of music.

An extremely telling advertisement for the L.S.O.

Schumann: 'Carneval,' the pianoforte suite arranged by different Russian composers for the Diaghilev ballet performances (L.S.O. conducted by Sir Landon Ronald). No need to describe the music. In its present guise it will have been heard by many in the old days of Diaghilev's ballet. The playing here is reputable. There is a hiatus in the March (last record) that might have been spared us.

Wagner: Siegfried's journey to the Rhine (L.S.O. conducted by Albert Coates). A serviceable record. Lower string tone muddy at the

beginning, otherwise recording good.

COLUMBIA. - Alexandre Glazounov: The Seasons Ballet (orchestra not named: the composer conducting). There is much that is attractive about this ballet music: pleasant tunefulness, orchestration that has continual novelty. Over most of it hangs a dim, grey melancholy, even over Summer and Spring. Autumn suddenly leaps into life, and

possibly association helps here, for the Bacchanal was used by Diaghilev in one of his early, pre-war hotch-potches, 'Cleopatra,' if memory serves. This recording is authoritative, and it is clear and

Gluck: Ballet music from 'Orphée' (Orchestre symphonique (Paris) conducted by Elie Cohen). The flute playing comes through clearly. String accompaniment is a little weak and indeterminate.

The music makes this record worth getting.

Josef Strauss: Waltz 'Sphärenklänge' (Royal Philharmonic conducted by Weingartner). The combination of Weingartner and an English orchestra makes the playing of this excellent record rather dryer, more classical, than is general with Viennese waltzes. But at the same time the lines stand out more sharply, and the whole thing is graceful as well as precise. It is not to be missed.

Richard Strauss: Dance of the seven veils from 'Salome' (Berlin Philharmonic conducted by Bruno Walter). Virtuoso playing. If you can see the dance in your mind's eye, as it progressed on the stage, this record will have so much the more meaning. It is all

Auber: ' Bronze Horse' overture (Bournemouth Municipal Orchestra conducted by Sir Dan Godfrey). Some amusement may be had from this record (it is very well played), with its trite little tunes and a type of formalism which sounds ridiculous now. It is all dead wood, stuck o'er with a few paper flowers and shell ornaments.

### Vocal

H.M.V .- Mozart: Warnung and Schlafe, mein Prinschen. Mahler: Wer hat das liedlein erdacht (Elisabeth Schumann). The Mahler song will be new to most. It is a fair example of his gayer mood. On this record (very good value for two sides) the Mozart songs are sung more easily than the Mahler.

Five Negro Spirituals sung by Paul Robeson make two records that are as good as any he has done. What more is needed to com-

mend them? Robeson still is by far the best.

John Ireland: I have twelve oxen and Spring Sorrow. Stanford: Trottin' to the fair (Stuart Robertson). The first is one of Ireland's most attractive songs. Stuart Robertson sings it, and the other two, with a not unpleasant stolidity, excellent tone, and clear diction that is most refreshing. No need for a book of words here.

Parry: The Laird of Cockpen. Lane Wilson: The pretty creature

(Stuart Robertson). Same as above.

Verdi: Excerpts from 'Falstaff' and 'Ballo in maschera' (Arthur Fear). Sung in English. Good vocal recording, the diction is clear. Tosti: Ideale and Marechiare (Tito Schipa). Fine Italian-style sing-

ing. The second song is amusing and gay.

Columbia.—Purcell: 'Arise, ye subterranean winds' and 'See, the heavens smile' from 'The Tempest' (Norman Allin). Both these songs are admirably recorded. The music is magnificent, and to be able to have it at will is something to be grateful for.

Loewe: Der selt'ne beter (Ivar Andresen). It is to be hoped that the recording of the Locwe ballads (and excerpts from his operas)

will continue. Andresen sings this with his usual great ability.

Verdi: Excerpts from Acts 3 and 4, 'Otello' (Emanuele Salazar). A fine voice. If the listener knows the opera, these two sides will give pleasure.

Songs of the Hebrides (Margaret Kennedy) is a record of four songs, faithful presentations of the popular performances of Mrs. Kennedy-Fraser.

Two English national songs ('Tom Bowling' and 'The Bay of Biscay') are sung with spirit by William Heseltine.

### Chamber Music

Columbia.—Mozart: String quartet in G major, K 387 (Lener). Brahms: String quartet in B flat major, op. 67 (Lener). These two make valuable possessions, the sort of thing to use grudgingly, or to buy in duplicate against the day when the Lener Quartet are no longer here to provide such perfect performances. There is no analysing that perfection. The notes are simply played as written, with no alteration of expression marks. The ensemble is exact and supple. Recording is very fine, as near as has been reached in real string quartet tone.

### Solo Instruments (Pianoforte)

H.M.V.—Liszt: Sonata (Cortot). Six sides, played with much brilliance. The performance seems to be on the whole a careful one, better in that respect than the issue of Chopin Ballades, and making a trustworthy document by which to get to know the work.

a trustworthy document by which to get to know the work.

Schumann: Etudes symphoniques (Cortot). The opening phrase shows how melody touch, in pianoforte recording, still is liable to a distressing evanescence. Apart from that, the recording is satisfactory. The well-known movements (become the recitalist's war-horse) are played with dexterity. Equally well done are other movements seldom included in the recital version.

Beethoven: Sonata in A flat major, op. 26 (Lamond). A safe record to collect. The playing is that of a musician as well as a performer. The shapes are there, undistorted.

There follows a set of records made by Mark Hambourg. The Liszt (Hungarian Rhapsody No. 12) is showy playing, suitably so. A Chopin Nocturne (F minor) and Valse (A minor) are also effective, though the tone in the latter is too hard for the diaphragm. Debussy's Plus que lente and a Schumann Novelette (in F) complete the issue. Use one of the softer kinds of needle.

COLUMBIA.—J. S. Bach: The Forty-eight, numbers 10-17 (Evlyn Howard-Jones). These are issued with a helpful set of notes by J. A. Fuller-Maitland which should not be passed by. The playing of the eight preludes and fugues (four double-sided records) is careful and precise, the right kind of thing for purposes of study, besides being possible for the ordinary listener to enjoy.

possible for the ordinary listener to enjoy.

Liszt: Hungarian Rhapsody No. 12 (Irene Scharrer). The finger dexterity shown here is remarkable, making one of the best recordings of this particular work to date. The decorations are very clearly reproduced.

### Solo Instruments (Harpsichord)

Columbia.—Two sides by Regina Patorni-Casadesus. Toccatina (Scarlatti) and Pastorale Variations (Mozart). Very able performance, though the harpsichord tone shows as great a tendency to fade as that

of the pianoforte. The Mozart is more instructive than uplifting. The Scarlatti, delightful.

### Solo Instruments (Strings)

H.M.V.—A set of records made by Casals gives an opportunity to have superb playing always at command. The J. S. Bach movements (Aria from the Suite in D and an Andante) will be a delight to musicians. The others will attract the general listener as well—two Chopin arrangements (Nocturne in E flat and a Prelude), Mendelssohn (a Song without words), Dvorak (Songs my mother taught me), Rimsky-Korsakov (Bumble bee). They are all wonderful to hear. The longer flights give most satisfaction.

Tschaikovsky: Humoresque (Erica Morini). An effective show of capable violin playing, very neat, good intonation. On the reverse side

is Hubay's Zephyr, as brilliantly done.

Columbia.—Bela Bartok: Hungarian Folk melodies (violin and pianoforte, Szigeti and the composer). This is an important issue, with authority behind it. Both executants know this sort of thing better than anyone else. No one need be put off by Bartok's reputation for modernity. These delightful pieces are anybody's Bartok. The way they are played here is excellent. Few enough records made by Szigeti come our way, for us to give this a welcome all the warmer. Handel-Halvorsen: Passacaglia (Violin and viola, Albert Sammons and Lionel Tertis). The music is a vile example of impertinent arrange-

Handel-Halvorsen: Passacaglia (Violin and viola, Albert Sammons and Lionel Tertis). The music is a vile example of impertinent arrangement. But one can understand string players having an affection for it, and for all its unprincipled 'restoration' of a fine work one is glad enough to hear such first-class playing as there is on this record.

Albeniz: Tango (Violin, Jelly d'Aranyi). Charming, sympathetic playing. On the reverse side is a Delibes Passepied, also attractively done. An excellent example of light music properly treated.

Sc. G.

# BACH

# By RUTLAND BOUGHTON

THE author has done what no former biographer or critic has attemptedhe has touched the core of Bach's spiritual conflict, the struggle between his inner religious conviction and the antagonism of an anti-Christian society. He explains the quality of Bach's faith, and shows how this faith is expressed in musical form. The chorales, fugues and Masses now take on a new significance. With scholarship, sympathy and a delightful style he writes of a great man and of a spiritual conflict which persists in our own time. Here is a revealing appreciation of the music, which will bring its true significance home to the thousands who have heard it with delight, but without a full understanding of its meaning.

With a portrait, 316 pages, 7s. 6d. net.

# KEGAN PAUL

Broadway House, Carter Lane, London, E.C.



# PIANO REPAIRS and Reconditioning

# STEINWAY

& SONS

Can now undertake this work by their own skilled craftsmen. Any make of Piano. Moderate charges. Estimates and Advice

Free.

# STEINWAY & SONS

1 & 2, George Street, Conduit Street, W. 1

# THE CRITERION

Edited by T. S. ELIOT

IN the seven years of its existence as a review of literature THE CRITERION has published work by the most distinguished authors of every country and every generation. Among the contributors are found such names as George-Saintsbury, Charles Whibley, J. M. Robertson, G. K. Chesterton, W. B. Yeats, Virginia Woolf, Clive Bell, E. M. Forster, Aldous Huxley, Ezra Pound, Wyndham Lewis, James Joyce, May Sinclair. It was the first review in England to publish Marcel Proust, Paul Valery, Jacques Maritain, Charles Maurras, Max Scheler, Hugo von Hofmannsthal, Jean Cocteau, and other foreign writers. The files of THE CRITERION constitute the most nearly complete record in existence of the intellectual life of Europe during these seven years. THE CRITERION is necessary to anyone who wishes to follow that intellectual and artistic life in the present and future.

Subscription 30s. per annum. The publishers will gladly submit a specimen copy to interest readers of MUSIC AND LETTERS. Such applications should be accompanied by stamps to the value of sixpence to cover postage and should be addressed to The Circulation Manager, 24, Russell Square, London, W.C. 1.

# STEINGRAEBER EDITION FAMOUS PIANO WORKS.

J. S. BACH. (Edited by Bischoff.)

| 3        | as makes (marres of misenant)        |
|----------|--------------------------------------|
| Edn. Nor | 7 VOLUMES.                           |
|          | 1. Inventions, Toccatas & Pieces 5/- |
| 112a.    | II. Part 1. French Suites 2/6        |
| 112b.    | II. Part 2. English Suites 3/6       |
| 113.     | III. Partitas 5/-                    |
| 114.     | IV. Sonatas, Toccatas & Pieces 5/-   |
|          | V/VI. The well - tempered            |
|          | Piano. 2 volumes each 4/6            |
| 117.     | VII. Little Preludes, Fantasias,     |
|          | Fugues and other Pieces 6/6          |

# D A M M CELEBRATED PIANO TUTOR

10. Net.

Including a rich collection of elementary compositions.

German and English. cplt. 8/
10a/b. The same edition in 2 vols. ea. 5/
10e. The same edition cplt., bound half-linen cloth . . . . 10/6

THE "STEINGRAEBER EDITION" offers the best value of all the popular cheap editions Agents for the British Empire:

BOSWORTH & CO., LTD., 8, Heddon Street, Regent Street, London, W.1

# The Scottish Musical Magazine, and Scottish Drama.

(ESTABLISHED SEPT., 1919.)

Monthly, price 4d.; 4/6 per annum (America 5/- or \$1.25), post free.

A thoroughly live and up-to-date organ.

The only Musical Journal published in Scotland.

### Was Sir Walter Scott Musical?

FOR THE ANSWER, SEE THE
AUGUST ISSUE OF THIS MAGAZINE,
which also contains Articles on the
new school of Scottish composers.

Send five Penny Stamps for a Specimen Copy, or better still, a postal order for 4/6 to cover a year's subscription.

> Address: THE EDITOR, 25, George Street, Edinburgh.

# MONTHLY MUSICAL RECORD

60m YEAR OF PUBLICATION.

SEPTEMBER CONTENTS:

The Younger English Composers. XV.—Victor Hely-Hutchinson, by D. Millar Craig. Arnold Bax's Second Symphony, by Robert H. Hull. Notes of the Day: Siegfried Wagner, by Fr. Erckmann. Adler's History. Donald Prancis Tovey, by Steuart Wilson. Reviewers and Reviewed, by W. W. Cobbett. Koechlin's Treatise on Harmony, by Ernest Walker. The Bayreuth Festival, by William Murdoch. Music in Edinburgh, by William Saunders. Concerts, Reviews, etc. Music Supplement: Night Music: "The Fairies' Summons," Op. 11, by H. Parjeon.

PRICE 4d. (8 CENTS).

ANNUAL SUBSCRIPTION:

BRITISH EMPIRE - 4/- post free. CANADA OR U.S.A. \$1.00 post free.

MONTHLY MUSICAL RECORD 18, Great Mariborough Street, Lendon, W.1

# G. Hubi-Newcombe

LYRIC AUTHOR.

3,000 Songs (£100 Prire Song), 4 Cantatas & 5 Operettas sold (First prire Operetta Royal Nat. Elistedifod, 1928), 899 Adaptations and Translations. Not one failure to give great pleasure. Libretti for Cantatas, Operettas, Cycles, &c. Lyrics revised and made smitable for Musical Setting. Lyrics written for Cinema Films.

"OVERBURY," FURZE LANE, PURLEY, SURREY.

# WIGMORE HALL

These splendidly appointed Studios are the recognised centre of the best musical activities. Forty-five Studios. Grand piano in every room. Lift and every comfort and convenience. One morning or afternoon per week the minimum time arranged for. Low inclusive terms.

Apply: 38, WIGMORE STREET, W. 1.

### NICHOLAS GATTY

MUS.DOC.CANTAB.
is prepared to undertake the revision and arrangement of MSS, and to advise on any matter concerning composition and orchestration.
For terms, &c., apply, 12, Upper George Street, W.1

Please mention Music and Letters when writing to Advertisers.

# NEW PUBLICATIONS

# **EUGENE GOOSSENS**

CONCERTINO for String Octet or String Orchestra

(Recently performed with great success in Philadelphia.)

Miniature Score 4/- net.

Parts, in the Press

"The Concertino is interesting, not only as showing the technical skill of the composer; the music is alive, with a vivacity that is not academically perfunctory; it is new and sparkling wine in bottles that have not been covered with dust in the bin of a poker-backed conservative."—Boston Herald (Philip Hale).

# LODOVICO ROCCA

TWO SONGS

on Poems of Tennyson.

- 1. As thro' the land at eve we went.
- 2. Sweet and Low.

Medium Voice.

Price 2/6 net

# BLANCHET-POCHON

ECOSSAISE No. 1.

ECOSSAISE No. 3.

(Highland Fling)

Arranged for String Quartet by Alfred Pochon.

No. 1 Parts .. .. 3/- net.

No. 8 Parts .. .. 4/- net.

# WALTER RUMMEL

Adaptations for Pianoforte of Works of J. S. BACH.
Series III.

| 4. | "HURL THEM DOWN HEADLONG" (126th Cantata)" |     |     | 2/- net |
|----|--|-----|-----|---------|
| 5. | "THEE HAVE I EVER LOVED" (49th Cantata)    | 0.0 |     | 2/      |
| 6. | "O GOD, MERCIFUL GOD" (94th Cantata)       |     | 0.9 | 2/      |
| 7. | "ESURIENTES IMPLIVIT BONIS" (Magnificat)   | 0.0 |     | 2/      |

# MANUEL DE FALLA

### SPANISH DANCES for PIANO

| "DANCE OF TERROR"                   |       |     |    |    |    | 2/- net |
|-------------------------------------|-------|-----|----|----|----|---------|
| "RITUAL FIRE DANCE"                 |       |     |    |    | ** | 2/      |
| (EL AMOR BRUJO)                     |       |     |    |    |    |         |
| "FANDANGO" (Dance of the Miller's   | Wife) | * * | ** | ** |    | 3/      |
| "FARRUCA" (Dance of the Miller)     |       |     |    |    |    | 2/      |
| "DANSE DU CORREGIDOR"               |       |     | ** |    |    | 2/      |
| " JOTA " (Final Dance)              |       |     |    | ** |    | 2/6     |
| "SEGUIDILLAS" (Dance of the Neighbo | ours) | **  |    | ** |    | 2/      |

J. & W. CHESTER, Ltd., 11, Gt. Marlborough Street, London, W. 1

# THE MUSICAL QUARTERLY

(PUBLISHED IN AMERICA.)
CARL ENGEL, Editor.

October, 1930

# CONTENTS

(Subject to change.)

JOHN ALDEN CARPENTER
OLIN DOWNES (New York)

JOHN ALDEN CARPENTER
FELIX BOROWSKI (Chicago)

VIRGIL IN MUSIC
W. OLIVER STRUNK (Washington, D.C.)

THE ORIGINS OF MUSIC SIEGFRIED NADEL (Vienna)

HAYDN AND MOZART R. V. DAWSON (Southwold, England)

BEDFORD'S "GREAT ABUSE OF MUSIC"
ORLANDO A. MANSFIELD (Cheltenham, England)

LILI BOULANGER
PAUL LANDORMY (Paris)

MUSICAL TENDENCIES IN CONTEMPORARY RUSSIA LEONID SABANEEV (MOSCOW)

SHOUT, COON, SHOUT! JOHN J. NILES (Wilton, Conn.)

MUSIC MIRRORS OF THE SECOND EMPIRE—PART II FREDERICK H. MARTENS (Mountain Lakes, N.J.)

QUARTERLY BOOK LIST

# Published Quarterly

At 8 East 49rd Street,

20/- A YEAR.

New York, N.Y.

5/- A COPY.

Entered as second class matter, December 31, 1914, at the Post Office at New York, N.Y., under the Act of March 3, 1879.

Obtainable from

# J. & W. CHESTER Ltd.,

11, Great Marlborough Street, London, W. 1. Representatives for G. SCHIRMER, Inc., N.Y.

# TWO INVALUABLE AIDS

# Musical Digest

(PUBLISHED MONTHLY)

A music magazine for the sophisticated amateur

Beautiful portraits

Art features

Articles on all subjects musical

3.50 dols. a year

Send 35c. for a specimen copy

Pierre Key's

# International Music Year Book

(1929-30 EDITION NOW READY)

The standard reference volume on current musical information

3.00 dols. post paid

Special Combination Rate for Both Publications, \$5.50

MUSICAL DIGEST, INC.

119 West 57th Street

New York, N.Y., U.S.A.

# THE MUSICAL QUARTERLY (PUBLISHED IN AMERICA) CARL ENGEL, Editor. October, 1930 CONTENTS. (Subject to change.) JOHN ALDEN CARPENTER OLIN DOWNES (New York) JOHN ALDEN CARPENTER FELLX BOROWSKI (Chicago) VIRCIL IN MUSIC W. OLIVER STRUNK (Washington, D.C.) THE ORIGINS OF MUSIC SIEGFRIED NADEL (Vienna) HAYDN ARD MOZART R. V. DAWSON (Southwold, England) BEDFORD'S "GREAT ABUSE OF MUSIC." ORLANDO A. MANSFIELD (Cheltenham, England) LILI BOULANGER PAUL LANDORMY (Paris) MUSICAL TEMBERCIES IN CONTEMPORARY RUSSIA LEONID SABANEEV (MOSCOW) SHOUT LOON, SHOUT I JOHN J. NILLES (Wilton, Conn.) MUSIC MIRRORS OF THE SECONS EMPIRE—PART II FREDERICK H. MARTEN'S (MOUNTAIN Lakes, N.J.) QUARTERLY BOOK LIST Published Quarterly At 3 East 43rd Street, New York, N.Y. Entered as second class matter, December 31, 1914, at the Foot Office at New York, N.Y. moder the Act of March 3, 1879. Obtainable from J. & W. CHESTER Ltd., 11, Great Marlborough Street, London, W. 1. Representatives for G. SCHIRMER, Inc., N.Y.

Representatives for G. SCHIRMER, Inc., N.Y.

# TWO INVALUABLE AIDS

# Musical Digest

(PUBLISHED MONTHLY)

A music magazine for the sophisticated amateur

Beautiful portraits

Art features

Articles on all subjects musical

3.50 dols. a year

Send 35c. for a specimen copy

Pierre Key's

# International Music Year Book

(1929-30 Edition Now READY)

The standard reference volume on current musical information

3.00 dols. post paid

Special Combination Rate for Both Publications, \$5.50

MUSICAL DIGEST, Inc.

119 West 57th Street

New York, N.Y., U.S.A.



# A HILL BOW

is within the reach of most players for, unlike a good instrument, it is obtainable at from 2 to 6 guineas.

Messrs. W. E. HILL & SONS, of 140, New Bond Street, London, W.1, Violin and Bow Makers to H.M. the King, are the makers of these Bows, which are now being used by the World's greatest players, who realise that a fine bow is as indispensable as a good instrument.

